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FEBRUARY 5, 1905.

OTTO NEITZEL opened the week with a lecture-recital in Beethoven Hall on Sunday morning. The celebrated pianist and critic of Cologne has attracted great attention all over Germany by these recitals, and keen interest was centred in his appearance in this capacity in the German capital. He gave us a Beethoven program, consisting of the rarely played F sharp major sonata, op. 78; the fantasy, op. 77, and the "Hammerclavier" sonata in B flat. He began with a half hour lecture, in which he gave us briefly the development of music from the ancient Greeks down through the Middle Ages, and up to Beethoven, whom he calls the central sun of our musical spheres. Very interesting were his remarks upon the earliest forms of musical expression by dancing and singing. Rhythm he called the father of music, and melody its mother. The ancients had simple melodies only, and it required more than 1,000 years to develop polyphony, which was the basis of harmony. Not until the Renaissance did the art of music begin to assume forms capable of expressing the inner soul life of humanity. When instrumental music was added to vocal, and with the invention of stringed and later of keyed and wind instruments, expression became more manifold and varied, until we come to Bach, the culmination point of polyphonic musical expression. But Bach, said Dr. Neitzel, has his limitations, and it remained for Beethoven to lift the veil from the inmost secrets of the muse. Beethoven, as no other, runs the gamut of human passion, and expresses in fullest measure the heights and depths of life. After a brief discourse upon the form and historical development of Beethoven's works, Dr. Neitzel illustrated his program in deeds also. Without going into detail I will say that Dr. Neitzel gave a wonderfully interesting performance of the three works, made all the more vivid by his oral explanations.

In Germany Neitzel has frequently been called the successor of Hans von Bülow. His Beethoven playing also has often been likened to that of d'Albert. With his profound musical learning, his special predilection for Beethoven, and his great command of the piano, Neitzel is just the man to give such piano lecture-recitals. His lecture was highly interesting and instructive. His playing also revealed remarkable control over all the technical and tonal resources of his instrument, and on the interpretative side he gave many new and interesting phases of the great composer's works.

A young artist couple from St. Petersburg, Eugène Malmgren, 'cellist, and his wife, Marie Barinowa-Malmgren, pianist, were heard on Monday evening in Beethoven Hall. M. Malmgren is an admirable 'cellist. He draws a large, warm tone from his instrument, he phrases artistically, and his interpretation reveals musical intelligence. In the Beethoven A major sonata for 'cello and piano his work was most satisfactory. As solo numbers he played the Saint-Saëns A minor concerto, two short pieces by Davidoff, and a Romberg concerto with a cadenza by Julius Klengel. The Romberg concertos have almost wholly disappeared from the repertory of modern 'cellists, but it was very interesting to hear one of them again. Although antiquated in form and not deep in

contents, it is pleasing music, and so well written for the instrument that it affords the soloist a grateful task. Romberg might be called the Spohr of the 'cello. The Klengel cadenza is tremendously difficult, and it afforded Malmgren a fine opportunity to display his virtuosity, which is of a high order.

Madame Barinowa-Malmgren is a worthy partner of her husband. In solos by Liadow, Cui, Arensky and Rubinstein she revealed clean and accurate technic, and excellent touch, and the soul of the true musician. In her accompaniments she showed that she was thoroughly in touch and sympathy with her husband. All in all, the work of these two artists was thoroughly enjoyable.

Rudolph Bullerjahn, conductor, and Marguerite Viertel de Sambuc, soprano, gave a concert with orchestra in the Philharmonic on the same evening. I heard a symphonic poem called "The Steppe," by S. Noskowsky, a rather tame composition, which was tamely conducted by Bullerjahn. He is said to have done much better in the Brahms second symphony, but this I did not hear. He



THE COMPOSER OF "HELDENLEBEN" (AGED SIX).

is a conductor of knowledge and routine, but he seems to lack the divine spark. The vocalist was decidedly passé. Her singing of the aria from Tchaikowsky's "Maid of Orleans" was far from satisfactory.

The Bohemian String Quartet at their last concert had the assistance of Richard Mühlfeld, the celebrated clarinetist, of Meiningen, who was heard, together with the men from Prague, in the Brahms clarinet quintet, which was written expressly for Mühlfeld. To listen to this work as performed by these five artists was an unalloyed pleasure. Mühlfeld's rich, sonorous tone, his impeccable technic and his thorough musicianship were

here displayed to the best advantage, and the other artists, too, did their utmost to make the performance well-nigh perfect in interpretation and ensemble.

This was a Brahms evening, and besides the A minor quartet, op. 51, two songs for alto, with piano and viola accompaniment, were sung by Therese Behr, with the assistance of Oscar Nedbal, viola, and Artur Schnabel, pianist.

A most successful début was made on Thursday evening by Wilhelm Backhaus, pianist, of London. Although apparently still in his teens, this young man has all the assurance and aplomb of an artist of twenty years' experience. He has a tremendous technic, big, commanding and accurate to the last detail. He has also a remarkably fine sense of rhythm, and his reading of the Brahms B flat major concerto showed him to be a sound musician. Never have I heard so young an artist play this difficult concerto with such ease and élan. He smoothed off its rugged corners, and made it seem much easier than it is. In the andante one could have wished for more soul. In this young Backhaus is still lacking, but in all other respects he is a pianist of the highest type. In Richard Strauss' "Burlesque," for piano and orchestra, conducted by the composer in person, the young pianist's remarkable technic was again brilliantly displayed.

The concert giver was assisted by Paul Grümmer, 'cellist, whom I heard in Tchaikowsky's variations on a rococo theme for 'cello and orchestra. Grümmer is by no means worthy of artistic partnership with Backhaus. He is a fairly good 'cellist, but far from being a finished artist. He displayed fleetness of the left hand, but his intonation was not accurate, his tone was small, and his whole style of playing was dry.

Backhaus will be heard here in three recitals, and I shall have something more to say about him. He certainly is a young man of mark.

At the third concert of the Halir Trio a new octet, by Paul Juon, for piano, oboe, clarinet, horn, fagott, violin, viola and 'cello was rendered. Several works by the same author had previously been heard, which revealed him to be a composer of considerable talent. This new octet will not enhance his reputation. It seemed to be dry, forced music; it lacked vividness; it had some good ideas, but they were not well worked out, and, strange to say, the composer did not know how to make the most of the apparatus for which he wrote, with regard to sound effects. He did not get the coloring of the various instruments, and his adaptation of them was monotonous.

The other numbers of the program were the Schubert B flat major trio, and the Mozart E flat piano quintet, both of which were admirably performed.

The young Italian composer Guido Alberto Fano gave, in a concert of his own works, a sonata for piano and 'cello, songs for mezzo soprano and baritone, and andante for violin and piano, and other compositions. The sonata for 'cello and piano revealed some pleasing cantabile, but it lacked logical development, and harmonically, too, it was rather crude. In his other works also Fano seldom rose above the commonplace. He is wanting both in thematic invention and in interesting workmanship.

The violinist Erhard Heyde undertook in the Tchaikowsky and Lalo concertos and the Saint-Saëns "Rondo Capriccioso" a task far too difficult for him. His technic was far from certain, his intonation was quite faulty, nor did he reveal interesting traits on the intellectual and temperamental side.

Frau Speier-Blumenbach, the soprano, is passé. Her once beautiful voice shows signs of wear, but her inter-

pretation revealed considerable esprit and warmth. She was accompanied by Kurt Schindler with exquisite taste.

Ludwig Wüllner was not in very good voice at his third song recital. He sang numbers by Brahms and Schubert. His interpretation of the Schubert songs was very interesting. The warmth and pathos which Wüllner puts into his work make one forget his vocal shortcomings.

Bernhard Stavenhagen and Felix Berber gave a sonata evening, playing the Brahms A major and the Beethoven G major sonatas for violin and piano and a new sonata by G. Lekeu. It was very interesting to hear these two artists together. Although both are virtuosos of pronounced individuality they regulated themselves to each other with remarkable adaptation, and gave an ensemble which might well be called perfection. Berber draws a beautiful tone from his Strad, sweet yet manly, intense and penetrating. His technic is superb, and his readings so thoroughly artistic that it is a pleasure to listen to him. Stavenhagen, the ripe, experienced musician, supported by his virtuosity is a worthy partner of the violinist. They entered into their work with a zest and youthful vigor that quite carried away their hearers.

The Lekeu sonata is a peculiar work. There is much of interest in it, also much that is bizarre, and at times it degenerates into mere empty phrases. It is by no means pleasing music.

Quite a successful violin début was made on Friday by Renée Chemet, who, together with the Philharmonic Orchestra, played the Saint-Saëns, the Mendelssohn and the Lalo concertos. Mlle. Chemet has finished, accurate technique, especially in harmonics, which she played wonderfully well, a big tone and musicianly conception. The quality which stamped her playing as most unusual, however, was the masculine strength which permeated every measure of her work. She is somewhat lacking in winsome tenderness of interpretation, and owing to excessive use of the vibrato her tone is not always clean; but there was a virile, ringing decision in all her playing, such as is almost never heard from a woman violinist. Her energetic performances called forth enthusiastic applause.

Mascagni claims, according to the Paris Temps, that he was twice requested by the German Emperor to compose the music to "Der Roland von Berlin," and that he refused, and suggested his colleague, Leoncavallo. It is stated here, however, on good authority, that there is no truth whatever in this assertion, and that the Emperor never made such a proposition to Mascagni.

A big concert which was planned in Paris for the benefit of the defenders of Port Arthur seems to be jeopardized on account of the recent massacre of the Russian people by the army in the streets of St. Petersburg. Rosenthal, Patti, Sarah Bernhardt and Coquelin were engaged to take part in this performance. Rosenthal, however, was so incensed over the Russian outrage that he has withdrawn, and it is rumored that Patti will do the same.

Arthur Hartmann and Ernesto Consolo, who recently played with great success in Stockholm, have been engaged by the impresario Gustav Thalberg, of that city, for a tour of fifteen concerts in Sweden and Norway, beginning next October.

Rosa Olitzka has been singing successfully in "Aida," "Carmen" and "Lohengrin" in Oporto, Portugal.

Mark Hambourg, accompanied by his brother Jan, has gone to Brussels, where he will be the soloist in the next Ysaye concert.

Perosi has finished a new oratorio, entitled "The Lamentations of Jeremiah," which will probably soon be performed at Milan.

The première of Mascagni's new opera, "Amica," will take place at Monte Carlo on March 16. Renaul, of the Paris Grand Opera, will sing the principal role.

Dr. Carl Muck recently made a successful tour through Southern Germany with the Kaim Orchestra, of Munich.

Guilhelma Suggia, the young Spanish 'cellist, is creating a big stir in Germany. She has appeared in most of the principal cities, and everywhere has aroused enthusiasm on part of both public and press. She is universally proclaimed one of the leading 'cellists of the day.

Dr. Ernst Kraus, of the Prague University, while on a tour of research through Sweden recently discovered in Gothenburg some unknown manuscripts of Smetana's, composed during the years 1856-66, at the time when he was conductor of the musical association in that city. One of these works, a capriccio, will soon be published and performed.

A Richard Strauss concert was lately given at Teplitz-Schternau, under the baton of the composer himself, and with the assistance of Frau Strauss-de Ahna and Concertmeister Dessau, of the Berlin Royal Opera. Strauss received an ovation.

The complete concert and opera list for the week is as follows:

SUNDAY, JANUARY 29.
Beethoven Hall—Otto Neitzel, piano.
Philharmonie—Philharmonic "Pop."
Singakademie—Irma Saenger-Sethé, violin; Moritz Mayer-Mahr, piano; Arthur van Eweyk, vocal.
Royal Opera—"The Merry Wives of Windsor."
West Side Opera—"Curious Women."
National Opera—"Die Jüdin."
MONDAY, JANUARY 30.
Bechstein Hall—Eugène Malmgren, 'cello.
Beethoven Hall—Bohemian String Quartet, assisted by Richard Mühlfeld, clarinet.
Philharmonie—Marguerite Viertel de Sambuc, vocal, with Philharmonic Orchestra, Rudolph Bullerjahn directing.
Singakademie—Emmy von Linsingen, vocal.
Royal Opera—"Lohengrin."

West Side Opera—"Curious Women."
National Opera—"Gute Nacht."

TUESDAY, JANUARY 31.
Bechstein Hall—Compositions of Guido Alberto Fano.
Beethoven Hall—Mark Hambourg, piano.
Philharmonie—Philharmonic "Pop."
Singakademie—Mandis Agren, vocal.
Royal Opera—"Der Roland von Berlin."
West Side Opera—"Don Cesar."
National Opera—"Die Jüdin."

WEDNESDAY, FEBRUARY 1.
Bechstein Hall—Erhard Heyde, violin.
Beethoven Hall—Polly Speier-Blumenbach, vocal.
Philharmonie—Philharmonic "Pop."
Singakademie—Halir Trio.
Royal Opera—"Hänsel und Gretel," "Die Puppenfee."
West Side Opera—"Curious Women."
National Opera—"Gute Nacht."

THURSDAY, FEBRUARY 2.
Bechstein Hall—Eugen Albu, vocal.
Beethoven Hall—Wilhelm Backhaus, piano, with Philharmonic Orchestra.
Philharmonie—Ludwig Wüllner, vocal.
Royal Opera—"Robert der Teufel."
West Side Opera—"Curious Women."
National Opera—"Alessandro Stradella."

FRIDAY, FEBRUARY 3.
Bechstein Hall—Bruno Hinz-Reinhold, piano; Otto Urack, 'cello.
Beethoven Hall—Yvette Guilbert, vocal, and the Society of Old Instruments.
Singakademie—Renée Chemet, violin, with Philharmonic Orchestra.
Royal Opera—"Carmen."
West Side Opera—"Curious Women."
National Opera—"Die Jüdin."

SATURDAY, FEBRUARY 4.
Bechstein Hall—Gottfried Galston and Richard Buhlig, piano.
Beethoven Hall—Hekking Trio.
Singakademie—Hedwig Wierzbick, piano, with Philharmonic Orchestra.
Royal Opera—"Der Roland von Berlin."
West Side Opera—"Curious Women."
National Opera—"Alessandro Stradella."

The second January number of Die Musik is a special Richard Strauss number. It contains articles by Wilhelm Klatte, critic of the Lokal Anzeiger; Alfred Guthmann and Carl Schmalz. It also publishes some rare and interesting portraits of the composer. Accompanying this letter is a picture taken from Die Musik, showing Strauss as a child.

ARTHUR M. ABELL.

Otie Chew's Playing.

THE Berlin Börsen Courier of January 24, 1905, writes of the young English violinist Otie Chew as follows: "A friendly success was earned by the violinist Otie Chew with the Philharmonic Orchestra. Among her offerings was the Spohr A minor concerto, which she played with pleasing although not large tone, and with commendable technical certainty. Musical understanding and advanced stage of attainment were also further revealed in her delivery of the Beethoven F major romance."

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BUFFALO, February 16, 1905.

ALARGE and appreciative audience was present at Mrs. Choate's second recital, Friday afternoon, at the Twentieth Century Club. The subject was "Die Walküre." Mrs. Choate's explanations of each motif were lucid and concise, her illustrations full of tone color. She played "The Ride of the Valkyries" like a virtuosa, bringing out its dramatic qualities with an intensity that made the interpretation almost equal an orchestra. One not only heard the hoof-beats of the wild steeds, but the hoarse cries of the Amazonian horsewomen calling to their sisters as they dashed along through a mighty tempest of sound. Sigmund's "Spring Song" was a dainty number; babbling brooks, bird songs, "daffodils a-blowin'." everything sweet and tender, suggestive of the vernal season. The dominant note of the "sword motif" is forceful and warlike. How well Wagner understood the art of expression! "Die Walküre" is one of the most picturesque of the series of the "Cycle of the Ring." Few women would declaim the dramatic text and play the superb music so admirably as does Mrs. Choate, who is well equipped to do this work, having made a special and exhaustive study of these operas at Bayreuth. She has entered the realm of music, and we may congratulate ourselves that she can at least conduct us to the vestibule whose courts we may not "win." Mrs. Choate's recitals are of the greatest educational value to the young, and of infinite pleasure to the women who, having heard these operas, wish to revive and renew the impressions already received. "Siegfried" will be the subject of the next lecture-recital.

When one lives in a city where the gymnastic temperature drops 30 degrees in twenty-four hours, he may well pray for exemption from any further experience of "ground and lofty tumbling." Monday night was bitter, 8 degrees below zero; the air white with flying snow crystals, yet an undaunted audience crowded Convention Hall, the occasion being the second Orpheus concert, with Signor Campanari as the solo attraction. The chorus did remarkably well, the choruses being new and difficult, full of intricate changes. "Ossian," "Der Lindenbaum," and "Der Gotterreich" received especial favor. Some choruses were sung "a capella," others with string orchestra, and Emil R. Keuchen at the organ. Mr. Schorch covered himself with glory as director, composer and pianist, evincing versatility in the triple role. His piano composition, "Rondo Capriccioso," is a melodious one, themes original and exquisitely played, sometimes as solos, again with orchestral accompaniment; when one hand was free he used that, but when playing with the others, using his head. His running passages were unusually limpid, and the closing chords sound-

ed like a dainty manipulation of harp strings. The audience demanded a repetition and got it. President Adam Boeckel, of the Saengerbund, led the applause. In deference to a German audience Signor Campanari sang "Ich Liebe Dich" and "Cécile," and for an encore "Nur wer Sehnsucht Kennt." He was at his best in Italian, and sang the "Pagliacci" prologue and "El Toreador" as only an Italian can sing them. The prologue was infinitely sad, but the climax dramatic. In response to a double encore he gave a tarantelle with an impetuous and dramatic fervor, only equaled by Mr. Schorch's splendid accompaniment, a fact appreciated by the singer, who fairly dragged Herr Schorch with him to the footlights to acknowledge with him the rapturous applause of the audience; he also shook hands warmly with the able conductor, who, without any previous rehearsal, could read and play the melody of the tarantelle, using, as he did, a manuscript violin score. It is to be hoped that Campanari will be heard in Buffalo again.

Tuesday afternoon the first of the Sicard-Brazzi recitals was given at the home of Mrs. Philip Mark Shannon, 120 North street. The beautiful rooms were filled with appreciative women. The program was made up of French chansons and dance music, all of the compositions written in the seventeenth century, as far back as 1610 and as recent as 1672. The music was exceedingly quaint, with old fashioned titles, such as musettes, menuets and tamborins, &c. Mrs. Sicard played a number of these, some of which sounded like Beethoven and Clementi. Madame Brazzi's group of songs covered a wide range, embracing love songs, Provençal melodies, songs of the time of Louis XIV, dashing drinking songs, and she gave some notable examples of the varying styles of the composers who preceded Gluck. One beautiful aria (written by Mortigny, of Paris, who was an organist, a composer of masses, religious songs, &c.) was noble and convincing. The musette was an instrument which in some respects resembled a bagpipe in sound, so that the music was exceedingly quaint, as played by Mrs. Sicard and sung by Madame Brazzi. Her diction is perfect, pure as that of a Parisian; her interpretations a delight to her listeners. Her preliminary remarks concerning each composer and his music revealed much that was new to us, which showed great research by Mrs. Sicard and herself. Mortigny's real name was John Paul Schwartzendorf. Mrs. Sicard gave us some dainty examples of the works of François Couperin, an organist who taught Scarlatti, Handel and Bach. A gavotte (1620) revealed his ability to imitate bird notes; this was called "The Cuckoo." One of Madame Brazzi's Brittany songs called "Chanson de la Mariée," afforded some amusement, the words being inimitable, with a similar musical setting. This recital has certainly awakened an "Oliver Twist" appetite for more, and all will look forward to another musical, intellectual feast provided by these gifted musicians, which will be given on Tuesday afternoon (at 4 o'clock), February 21, at the home of Mrs. John W. Bush,

6 Lincoln parkway. Subject, "Elizabethan Songs and Dances."

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Thomason Pupils' Musicale.

MADAME GROSSE-THOMASON'S Morristown class gave a musicale Thursday afternoon, February 16, at the residence of Dr. Owen, 16 Franklin place. The performers and numbers were:

Cradle Song.....	Th. Kullak
Wiegenglied.....	Marion Niedner
Vöglein Etude.....	Margaret Walsh
Romanze, F sharp.....	Jennie G. Owen
Scherzo, B minor.....	Katharine H. Brooks
Nolette.....	Edith Hull
Ich Liebe Dich.....	MacDowell
Valse, op. 34.....	Grieg
	Moszkowski
	Marian Swords

Wolle Organ Recitals.

THURSDAY evening, February 16, J. Fred Wolle gave an organ recital in the First Presbyterian Church of Potsdam, N. Y. Friday he played in the Immanuel Lutheran Church in Hudson, where he gave a recital several years ago. Tuesday, the 21st, he inaugurated a Hook & Hastings organ in the Lutheran Church, Mechanicsburg, Pa.

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HOTEL CECIL, LONDON,
February 8, 1905.

SEVERAL indications seem to point to the immediate demolition of St. James' Hall. In the first place, all the papers have lately contained an enormous prospectus of the Piccadilly Hotels, Limited, which contains allusions to many delights, but no reference to a concert hall, and we may conclude therefore that the directors have not found it possible to leave the famous hall standing. In the second place, the well known concert agent, L. Rainbow, advertises that his ballad concert on Saturday next will be positively the last afternoon concert to take place at the Piccadilly hall. Among those who are announced to sing at this concert are Blanche Marchesi, Martha Cunningham, Bertha Scholefield, Jean Newman, Nellie Best, Helen Hulme, Herbert Grover, Hugo Heinz, Warren Wynne and Stanley Adams. Florizel von Reuter will be the solo violinist, while no fewer than four pianists will appear—Miss Janotha, Gertrude Peppercorn, Madame Roger-Miclos and Arthur Newstead. At the end of the concert the final obsequies of the hall will be held, the service taking the form of a performance of the national anthem and a flashlight photograph.

In the meanwhile the air is full of rumors concerning a new concert hall. There can be no doubt that we shall need one badly, for the Queen's Hall is far too large for recitals, while the other halls are too small to hold the audiences which great artists attract or think they can attract. There is some talk of erecting a concert hall on a magnificent site in Cavendish square, where Portland House now stands. The site is certainly one of the finest in London, but the neighborhood is principally given over to fashionable doctors and nursing homes and I do not suppose that the eminent surgeons of the district will exactly appreciate the prospect of being called upon to perform a ticklish operation for appendicitis with a performance of the "Symphonia Domestica" going on a few yards away. The demolition of Portland House, by the way, will remove one rather curious link with the past. The old Duke of Portland, as many of my readers are probably aware, was a victim to a peculiarly loathsome skin

disease, many say to leprosy. He was filled with such a dread of being seen that he not only constructed an immense chain of underground passages and a big underground riding school at his country seat at Welbeck, but he also had a huge glass screen erected around the garden that lies behind Portland House. This screen is still in existence and a good many passersby, unaware of its history, gaze upon it with curiosity.

Grace Sunderland and Frank Thistleton arranged a very interesting program for the fourth of their concerts of old chamber music, which took place at the Broadwood rooms on Tuesday afternoon last. They make it their business to unearth forgotten works of the old seventeenth and eighteenth century composers and they generally succeed in finding something that is very well worth hearing. They opened the concert in question with Purcell's first sonata for two violins, 'cello and piano, which contains some of the most beautiful music that its composer ever wrote. The program also included sonatas and concertos for various combinations by Lorenzo Somis, Evarista Felice dall' Abaco, Johann Friedrich Fasch, Antonio Vivaldi and Johann Stamitz, composers whose names are for the most part only remembered by specialists, though their music is a great deal more beautiful than many well known modern works. One seldom leaves these concerts without a feeling of regret that the admirable brevity of the old composers is not more widely imitated now. They said what they had got to say and then stopped, while only too many modern writers take a most unconscionable time about saying nothing at all.

The orchestral concert given by the young Irish violinist, Maud MacCarthy, at the Queen's Hall, on Thursday evening, was a pleasant change from the "three concerto" concerts which most violinists and pianists inflict upon us at the present time. No doubt when one spends a few hundreds (English pounds sterling—Ea. M. C.) upon an orchestral concert it is very tempting to play as large a part as possible in the program oneself, but three concerto concerts are a form of entertainment of which the public will, I am sure, very soon weary, for they not only afford exceedingly solid fare, but they are also lacking in that

contrast which ought to be a *sine qua non* in every concert program. Miss MacCarthy, however, with becoming modesty, contented herself with playing the Brahms concerto and left the rest of the program to Fritz Steinbach and the London Symphony Orchestra. With the exception of a single appearance at the Queen's Hall a few months ago Miss MacCarthy has not played in London since she was quite a young girl. She has improved immensely during her absence and she is now well on the way to fulfilling her early promise. Her tone is rather small, but of fine quality, and her technic adequate and unobtrusive. And her artistic gifts are altogether beyond dispute. The dignity of her style, the breadth of her phrasing and the real poetry with which her reading was informed all showed that in her we have a violinist who is sure to do great things. Her performance was so well received that she had to play an adagio by Mozart as an encore.

The orchestral part of the program included Beethoven's C minor symphony and "Coriolan" overture, and Strauss' "Tod und Verklärung," all of which were magnificently played. It is not too much to say that the orchestra is now one of the finest in the world, and, like all fine orchestras, has the power of adapting itself to the ideas of the various conductors who direct it. Steinbach discovered this when he came over to direct one of its concerts in the autumn, and he expressed his appreciation of the band in a very warm letter to L. G. Sharpe, the concert agent. He was certainly on excellent terms with his forces on Thursday, and the performances that he conducted were masterly. But I will return to the subject next week, when dealing with Maud MacCarthy's second concert.

Singers are wont to complain of a dearth of good English songs, but Plunket Greene seems to have no difficulty whatever in finding them, for at his recital at the Aeolian Hall on Friday afternoon he sang twenty-six songs, every one of which was in his native language. Arthur Somervell's new cycle, "A Shropshire Lad," is scarcely up to the level of that composer's other work. All the songs are, of course, exceedingly well written, but they do not contain any very new ideas and the cycle is not likely to rival the popularity of the same writer's "Maud." The six songs by R. Vaughan Williams, however, with which Mr. Greene headed his program, are all delightful. "Silent Noon" is certainly one of the most beautiful songs that any English composer has produced in recent years, and it was charmingly sung. Mr. Greene was, indeed, at his best throughout the whole afternoon. His tendency to sing out of tune was far less noticeable than usual, while he was as happy as ever in catching the feeling of his different songs. He ended his concert with a group of traditional airs, of which Hamilton Harty's arrangements of the old Irish "My Lagan Love" and "Black Sheela of the Silver Eye" proved particularly attractive.

Frederic Lamond performed a notable feat of endurance at his recital at the Bechstein Hall on Saturday afternoon, when he played no fewer than five of Beethoven's sonatas and the "Andante Favori." The sonatas were the "Pathétique," the "Waldstein," the "Moonlight," the "Appassionata" and the G major, op. 18, and



DA MOTTA

PIANIST

He played the "Wanderer" melody in the adagio most delightfully, with a true appreciation of its rare poetic value. *** He is evidently a genuine musician.—*New York Evening Post*.

Mr. Da Motta played the fantasia with fine spirit, clarity of tone and crispness.—*New York Evening Telegram*.

Da Motta played with the skill of a highly accomplished pianist, with the lucidity and feeling of a practiced musician of fine and quick understanding, and with the polish of a virtuoso who has a delicate sense of style.—*New York Globe*.

Da Motta's debut gave an inkling of his title abroad, "the Saranate of the piano." His performance made a distinctly popular impression.—*Evening Sun*.

Da Motta is an admirable pianist. His conception of Schubert's fantasia is infused with sound and sweet feeling. He plays with fine knowledge and command of the mechanics of his art.—*New York Tribune*.

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he played them all with that splendid breadth and intelligence which has raised him to the position of one of the finest Beethoven players of the day.

The Nora Clench Quartet gave a chamber concert at the Aeolian Hall on Monday evening, at which they played Brähms' quintet in F and a new but not particularly interesting quartet by Tanciew. The writing is complicated and ingenious enough, but the ideas are not particularly striking. Plunket Greene, the vocalist of the concert, gave a splendid performance of Schumann's "Dichterliebe."

So great has been the success of the concerts given by the London Symphony Orchestra that that admirable organization proposes to give two extra concerts, on April 11 and June 6. It is hoped that Wassili Safonoff will conduct the former, while Arthur Nikisch has been engaged for the latter. Nikisch will play, among other things, the "Pathetic" symphony.

Apropos of Nikisch, there is a very interesting "appreciation" of the famous conductor by a member of the London Symphony Orchestra. The following passage is well worth quoting:

When Herr Nikisch stops us to make some remark absolute silence prevails. He speaks in a very quiet, smooth tone of voice; he tells us where we can improve a passage, a phrase; he calls our attention to several points we have not made enough of; but rarely does he ask us to play a passage again—he trusts to our memories. Then, when he has said all that he thinks is necessary concerning the work we have played, he looks at his watch and says: "What shall we do now? Shall we go on, or shall we have a cigarette?" Marvel of marvels, we call out to him to go on!

One other thing: Herr Nikisch allows us to play our instruments. We feel free; if we see a rapid passage coming, we play it as we would a solo, and we all gain the "top of it" together as one man, and he is with us in giving smiling approval—not rapping on the desk, or calling out in a harsh voice that we are hurrying or dragging, as the case may be. But we can take no license if he is not in agreement; he can pull us up, or send us along, or keep us back, with a flash of his eyes or the slightest motion of his baton.

When we have finished . . . we are always worked up to such a pitch that we cheer him heartily. He comes back and says in his low, smooth voice: "Gentlemen, it is a pleasure for me to conduct such an orchestra," but we feel that the pleasure is all on our side, for we simply love to play under him.

It is a pity that at this time of the year, when musical events are few and far between, more care is not taken to prevent important concerts from clashing. On Thursday afternoon, February 16, for example, Maurel is giving a recital at the Bechstein Hall and Colonne is conducting a performance of César Franck's symphony at

the Queen's Hall. Considering that there are numbers of vacant dates to choose from, M. Maurel's manager might easily have selected a different day for his concert.

Yet another orchestra has just been founded by the concert agent Ernest Lipschütz. It consists of about 100 members, the conductor being Herr Jaeger, and will be known as the Imperial Orchestra. Its object in life will be to provide orchestral music at rather under the current rates and it will make its début at a concert which Karcsey, the Hungarian violinist, is giving at the Queen's Hall on the 17th. The program is to be devoted to Hubay's music and it is hoped that the composer himself will conduct. On this occasion the very bold experiment will be made of reducing the prices to half a crown and one shilling.

Mr. Newman announces that the season of Queen's Hall Promenade Concerts will begin on August 19 and will end on October 27.

ZARATHUSTRA.

LONDON NOTES.

A facile pen and unbounded self confidence are doubtless valuable assets for a music critic, but some slight acquaintance with the hackneyed literature of the piano is generally considered a necessary part of his equipment. However, in the case of "E. A. B.," the critic of the Daily News, it would seem to be otherwise. For instance, the other day Gertrude Peppercorn, in a concert at the Aeolian Hall, was announced to play a group of Chopin pieces—the fantasia in F minor, the nocturne in D flat and two etudes, in F major and A minor. With true feminine perversity, however, Miss Peppercorn changed her mind at the last moment and played three numbers only—the fantasia, the well known prelude in A flat, and the great A minor etude (op. 25, No. 11). Alas, "E. A. B." fell into the old trap and found fault with the performance of the piece which was announced but not played. "The nocturne in D (sic) was rather sicklied over by too much sentiment," he wrote, "but an etude" (apparently he is not sure whether it was the F major or the A minor) "was brilliantly performed." Really, Miss Peppercorn, you shouldn't do that sort of thing. [Of course, it is possible that Mr. Baughan did not attend the concert in person, for we doubt that he would make such a mistake.—Ed. MUSICAL COURIER.]

Jacques Thibaud, who has just played with the Scottish Symphony Orchestra in Glasgow and Edinburgh with great success, will give four recitals in April at the Queen's Hall. At the first one he will be assisted by an orchestra.

Madame Lamdowska, who recently made great successes in Berlin and Paris with her special performances on the clavicin, will give two recitals in Queen's Hall in April.

With regard to the reproduction of some adverse criticisms on Kubelik in Berlin, his manager, Hugo Görlitz, wishes to draw attention to the fact that, in the eyes of the British public, these criticisms can have no possible value, when one knows that Melba, Caruso and others have been treated in exactly the same way.

John Harrison, the English tenor, has been offered an engagement to go to America next winter, from November until April, 1906. This matter is still under consideration.

The Bohemian String Quartet will come to London on February 23 for a short series of concerts.

A new pianist of the name of Goll makes his début to-day with Kubelik at Breslau. An early appearance is being arranged for him in London.

The Countess of Limerick intends, it is stated, to carry through a concert tour of the United States, in the role of pianist, with the worthy object of raising funds for establishing a school of music in Dublin. She had the honor of playing before Queen Victoria when her late Majesty visited Ireland, and was warmly complimented upon the skill she exhibited. The musical gifts of the countess have also been noted and praised by Queen Alexandra.

Arrangements for holding several concerts and recitals at the Crystal Palace have now been completed. Saturday afternoon Madame Carreño and Ada Crossley will give a piano and song recital, and in the evening a concert is announced by the Crystal Palace Orchestral Society and the Crystal Palace Choir, the program including Dr. Cowen's ballad, "John Gilpin," which has not yet been heard in London, and Mendelssohn's "Italian" symphony. On the following Saturday afternoon Tivadar Nachez and Benno Schönberger will be associated in a violin and piano recital; while in the evening the Dulwich Philharmonic Society promises a performance of Sir Edward Elgar's "King Olaf." The second and third Albani concerts will be held on the 25th inst. and on March 4, the Canadian prima donna being assisted by Adela Verne, Beatrice Langley, John Coates, and Mr. Santley on the first occasion, and by Miss Verne, Mr. Archdeacon, Mr. Kruse, and the Kruse Quartet on the second date. March 11, Alys Bateman, Gertrude Lonsdale, Nadia Sylva, Harold Wylde, Archy Rosenthal, and

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Watkin Mills will take part in a popular concert; and on March 25 a concert will be given by the Crystal Palace Orchestral Society and Choir, when three new orchestral and choral ballads by Mr. Coleridge-Taylor will be produced.

By permission of the Duke of Westminster a concert will be given at Grosvenor House on Friday afternoon by Susan Strong, in aid of Father Maturin's work among the poor of Pimlico. Madame Albani, Susan Strong, Ada Crossley, Gervase Elwes, Mr. Arbos, Mr. Rubio, Francis Korbay, and Percy Grainger have promised their assistance.

Madame Roger-Miclos and Johannes Wolff will give a recital at the Aeolian Hall this afternoon (Concert Direction L. Rainbow), when they will play Beethoven's "Kreutzer" sonata and César Franck's sonata in A. Johannes Wolff will appear at the next London Symphony concert on the 16th inst., when he will play for the first time in England the new "Caprice Andalous," by Saint-Saëns, after which he will leave for Darmstadt, having accepted an invitation from the Grand Duke of Hesse to appear there at the special court concert on the 29th inst.

Dan Godfrey is doing admirable work at Bournemouth, where his symphony concerts attract crowds weekly to the winter gardens. His programs are wonderfully comprehensive, and include works of every style and description, many of which are unknown in London. Thus it is that the inhabitants of Bournemouth are able to hear symphonies by Raff, Goldmark and others, so unaccountably neglected in the metropolis. British composers are also largely represented on the programs, and many of them have gone to Bournemouth in order to conduct their own works. Among those who have done so this winter are Sir Hubert Parry, who conducted his "Richter" symphony; Sir C. V. Stanford, his fifth symphony; Edward German, his "Welsh Rhapsody"; Arthur Herve, his "Youth" overture, and two tone pictures; York-Bowen, his concert overture; Alfred Platt, his overture "Ballabile"; B. J. Dale, his concert overture. King Hall, the excellent leader of the orchestra, has also conducted an overture of his composition. Many soloists of fame have appeared at these concerts. Thus last week Johannes Wolff enchanted his audience by his admirable violin playing. Landon Ronald and Mr. Hollander are shortly to conduct works of their own, and others will follow. It is but right that the labors of Dan Godfrey, who is as excellent a conductor as he is a musician, should be recognized.

Glazounoff's little known symphony in B flat, No. 5, composed in 1895, will be performed at the Queen's Hall Symphony concert on Saturday afternoon. Hugo Becker will play the solo portions of Haydn's violoncello concerto in D.

Sir Alexander Mackenzie's new "Canadian Rhapsody," based upon some of the interesting Canadian folksongs collected during his tour in the Dominion in 1903, will be performed at the Philharmonic Society's first concert this season, at Queen's Hall, on March 15.

Sir Charles Stanford's two new rhapsodies for piano, inspired by passages in Dante's "Inferno," will be brought forward by Percy Grainger at the concert which he is giving in association with Herman Sandby at Bechstein Hall

next Monday evening. Some new duets for piano and cello on Scandinavian folk music, composed by Mr. Grainger, are also set down for performance, as well as new songs by George Batten and Fritz Delius.

Concerts for the Week Ending February 11.

MONDAY.

Charles Williams' lecture, Aeolian Hall, 3:30. Leighton House chamber concert, 5. The Norah Clench Quartet, third concert, Aeolian Hall, 8:30.

TUESDAY.

Maud MacCarthy's concert, the London Symphony Orchestra, Queen's Hall, 3. Barns-Phillips chamber concert, third concert, Bechstein Hall, 3. Mlle. Puzzi and Madame Bini-Puzzi's second matinee musicale, 17 Westbourne street (by permission of Mrs. Carl Rosa), 3. Charles Williams' first orchestral concert, Queen's Hall, 8:45. Rosamond Ley's piano recital, Bechstein Hall, 8. Julia Higgins' piano recital, Aeolian Hall, 8:30.

WEDNESDAY.

Madame Roger-Miclos and Johannes Wolff's piano and violin recital, Aeolian Hall, 3. Wessely String Quartet chamber concert, Bechstein Hall, 8:30.

THURSDAY.

Strolling Players' Amateur Orchestral Society's concert, Queen's Hall, 8:30.

FRIDAY.

Susan Strong's concert, Grosvenor House, 3:30.

SATURDAY.

Symphony concert, the Queen's Hall Orchestra, Queen's Hall, 3. Curtius Club concert, Bechstein Hall, 3:30. Mr. Rainbow's ballad concert, St. James' Hall, 3. Piano and song recital by Madame Carreño and Ada Crossley, Crystal Palace, 3:30. Concert by the Crystal Palace Orchestral Society and Choir, 8.

London Takes Notice.

(From London Music.)

THE New York MUSICAL COURIER gives some amusing examples of divergent criticisms each week in its columns. We select the following:

"PAGLIACCI."

The Evening Mail.—Caruso was by no means in his best voice.

The Evening Mail.—Caruso sang with an effort.

The New York Press.—Caruso was in good voice.

The Sun.—He treated the audience to a wealth of golden tone.

The World.—Madame Eames' voice was at times exceedingly shrill.

The New York Press.—There was a charm all her own in the timbre of the soprano's voice.

The New York Herald.—Caruso in "La Donna e Mobile" carried the final high C, at his exit, some distance uptown before releasing it.

The Sun.—Caruso revenged himself at the end by taking a high D flat. What a pity that the boys behind the rail did not know that he had gone the high C one better!

When critics disagree who shall decide?

Alice Merritt-Cochran's Season.

ALICE MERRITT-COCHRAN has filled many important engagements this season, and is booked for a number of spring festivals. She is the soprano soloist of the Tompkins Avenue Congregational Church, Brooklyn, where she has been re-engaged for another year at an increased salary.

Ellen Beach Yaw Abroad.

ELLEN BEACH YAW, of California, made her operatic debut in Rome last Friday evening as Lucia (in "Lucia di Lammermoor"), and was given a friendly reception by the public and the press.

THE WEEK IN NEW YORK.

Wednesday afternoon, February 15—"Siegfried," Metropolitan Opera House.

Wednesday evening, February 15—"La Gioconda," Metropolitan Opera House.

Wednesday evening, February 15—Special concert New York Philharmonic Society, Carnegie Hall.

Wednesday evening, February 15—Heinroth organ recital, Church of the Ascension.

Thursday evening, February 16—Boston Symphony concert, Marie Nichols soloist, Carnegie Hall.

Thursday evening, February 16—"Die Fledermaus" (special performance), Metropolitan Opera House.

Thursday evening, February 16—Rubinstein Club concert, soloists, Rollie Borden Low, Anna Otten and Walden Laskey, Waldorf-Astoria.

Friday evening, February 17—"Lohengrin," Metropolitan Opera House.

Friday evening, February 17—People's Symphony concert, Hjalmar von Dameck soloist, Carnegie Hall.

Friday evening, February 17—Boston Symphony concert, d'Albert soloist, Baptist Temple.

Saturday afternoon, February 18—"Les Huguenots," Metropolitan Opera House.

Saturday afternoon, February 18—Boston Symphony matinee, d'Albert soloist, Carnegie Hall.

Saturday afternoon, February 18—Leopold Winkler's pupils' musicale, 61 East 120th street.

Saturday evening, February 18—"Tannhäuser" (popular prices), Metropolitan Opera House.

Sunday evening, February 19—Operatic concert, Metropolitan Opera House.

Monday morning, February 20—Watters musicale, Pierrepont Assembly Rooms, Brooklyn.

Monday afternoon, February 20—Feilding Roselle recital, Mendelssohn Hall.

Monday afternoon, February 20—Severn lecture-recital, 131 West Fifty-sixth street.

Monday evening, February 20—"Die Fledermaus," Metropolitan Opera House.

Tuesday afternoon, February 21—Macfarlane organ recital, St. Thomas Protestant Episcopal Church.

Tuesday afternoon, February 21—Eda Aberle song recital, Mendelssohn Hall.

Tuesday evening, February 21—"Cavalleria Rusticana" and "Pagliacci" (special performance), Metropolitan Opera House.

Tuesday evening, February 21—Madame Jaeger's reception and musicale, Master School of Music, Brooklyn.

Tuesday evening, February 21—Brooklyn Apollo Club concert, Association Hall, Brooklyn.

Miss Carylna's Debut in Nice.

THE Nice correspondent of the Paris Figaro witnessed recently the debut of Katherine Carylna, an American singer, at the opera in Nice. His dispatch to the Figaro, translated, reads:

"A young American singer, Katherine Carylna, made her first appearance on the stage yesterday and scored an enormous success at the Municipal Opera in the role of Marguerite in 'Faust.' An ovation was accorded her after each act. The singer revealed a magnificent soprano voice. Miss Carylna was supported excellently by the tenor Salignac and M. Lafont."—Nice correspondence in Paris Figaro, January 29, 1905.

The Mercantile and Financial Times (N. Y.) of Feb. 11, '05, says:

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MILWAUKEE.

MILWAUKEE, Wis., February 9, 1905.

JOHANNA GADSKI, always sure of an enthusiastic reception here, was in more than usually happy voice and mood on the occasion of her recent song recital given at the Pabst, winning a correspondingly happy and complete success. H. Selmar Meyrowitz accompanied the great song artist in highly musicianly manner.

One of the most genuinely interesting chamber music numbers of the entire season so far was the Arthur Foote quartet in C major, op. 23, presented in the Milwaukee Trio concert on February 4. W. Leonarde Jaffé assisting Messrs. Schmaal, Zeitz and Beyer in supplying the viola part. There was not a dull moment in the entire composition. It is spontaneous and natural throughout, at times rising to heights. The murmur of applause after the middle movements, subdued as per footnote request, bespoke even more forcibly than the rounds of applause at its close the enthusiasm and keen pleasure it had inspired. The Brahms trio, C minor, op. 101, was painstakingly and faithfully interpreted by the trio. Mrs. Norman Hoffmann played in artistic ensemble the Saint-Saëns variations on the minuet theme from Beethoven's op. 31, No. 2, for two pianos.

Pupils of Eugene Luening appeared in a highly spoken of recital at Mozart Hall on the evening of the 4th inst. The numbers included solos for voice and piano and well trained choruses, a branch of work in which Mr. Luening excels.

The first formal public recital given by Evelyn Thelen, pupil of Jennie Owen, of the Wisconsin Conservatory of Music, was very creditable, both to pupil and teacher. Miss Thelen possesses a soprano voice of great clearness and in most registers of remarkable sweetness as well. She shows painstaking, sincere work and has, too, a very graceful, pleasing and winning manner of singing. Her program included a Haydn aria, the Bach-Gounod "Ave Maria," with organ and violin accompaniment; several Schubert and Schumann songs and Richard Strauss' "Serenade." Charles Lurvey proved, as always, an able accompanist. Ably assisting Miss Thelen in making the recital a more than usually interesting and enjoyable one were Mrs. Norman Hoffmann, piano; Willy Jaffé, violin, and William Middleschulte, organ.

Possessing a voice which in natural quality, power and wealth of temperament is without question a marvel, one among thousands, Alfred Hiles Bergen gives promise, with strictest discipline and wisest training, of attaining a very high place as singer. The sweet, mellow richness of his tone was finely brought out in the Dvorák "Songs My Mother Taught Me," while the great dynamic and dra-

matic attainment and possibilities of his voice shone best in such songs as the "Pilgrim's Song" of Tchaikowsky, the intense "Daheim" of Hugo Kann, in Schubert's "Doppelgänger" and in Loewe's highly dramatic "Edward." The recital, lately given at the Athenæum, was composed of some twenty songs, all beautifully rendered. Two numbers of the young singer's own composition showed marked melodic beauty. Charles M. Lurvey was the accompanist. E. A. S.

Safonoff Admires Bromberg's Work.

MR BROMBERG sang for Safonoff, the great Russian conductor, and won his admiration. Mr. Bromberg spent many pleasant hours with that wonderful conductor, and one morning Safonoff went to the piano and asked Bromberg to sing, as he had not heard him since 1893, when Bromberg left the Moscow Conservatory. When Bromberg was through with the "Evening Star" Safonoff exclaimed with enthusiasm: "A beautiful voice and a surprisingly fine and natural method; each tone is perfect!"

The next day Mr. Bromberg received the following letter from Safonoff:

HOTEL NETHERLAND, NEW YORK, JANUARY 23, 1905.

MY DEAR MR. BROMBERG—I thank you very much for the great pleasure you have given me with your singing. I am delighted to say that your method is perfect and your singing really artistic. I wish you great success in the future in your artistic and pedagogic career.

Very sincerely yours,

W. SAFONOFF.

Safonoff respects Mr. Bromberg as a highly intelligent man, musician and singer, and has been introducing him here to several distinguished parties as such. Mr. Bromberg has been asked by a Boston monthly magazine to write Safonoff's biography. Safonoff referred the editor of the magazine to Bromberg as a man who can write, besides being a successful teacher and singer.

On March 10 Mr. Bromberg gives a song recital in Lakewood, N. J.

Recital by a Combs Pupil.

CAROLINE E. FURMAN, an advanced pupil of Gilbert R. Combs, director of the Broad Street Conservatory of Music, Philadelphia, gave a recital in that city in the chapel of the South Broad Street Baptist Church Wednesday evening, February 15. Miss Furman played with much feeling and expression, and showed a well developed technic. Her program included a Bach prelude and fugue, the Beethoven sonata, op. 13, and numbers by Chopin, Schumann, Rubinstein, Helmund, Moszkowski and Gade. She was assisted in the performance of the Gade, op. 6, by Geiger, violin.

Maitland and Cunningham the Soloists.

THE Viscountess Maitland, soprano, and Claude Cunningham, the baritone, are to assist the Women's String Orchestra at the concert in Mendelssohn Hall this (Wednesday) afternoon.

TALK ON INTERPRETATION.

FRIDAY evening of last week, at the residence studio of Mr. and Mrs. A. J. Goodrich, many music lovers and students listened to a talk on "Interpretation." Certain phases of this fruitful theme were illustrated. Mr. Goodrich read from his book, "Theory of Interpretation," and then observed: "In contrary imitation the response may be compared to a dissenting opinion, every interval of the subject being in reverse order. For this reason contrary imitation requires more special accents than are necessary in the other styles of imitation, for a disputatious argument is more animated and emphatic than is a mere conversation in which no contention is manifest. Strict imitation is affirmative; contrary imitation is negative. They belong to opposite states of mental activity and are worthy of more consideration than they have thus far received from performers. Wagner employed these devices most adroitly in his music dramas, and special significance attaches to these instances whenever a leading motive appears inversely. The Mime and the Compact motives in 'Siegfried' are examples." A canone per moto contrario from Clementi (in the old style) and a canone per moto retto from Jadasohn (in the modern, harmonized style) were then performed as more complete illustrations. Selections in duet form from Mozart, Beethoven, Schubert, Wagner, Rheinberger, Moszkowski, Philipp Scharwenka, Foote and Grieg were played as further exemplifications of the theories deduced.

Musicians Library for Townsend.

STEPHEN TOWNSEND, of Boston, whose reputation as a singer and teacher is more than local, has placed in his studio ten volumes of the Musicians' Library, published by Oliver Ditson & Co. Mr. Townsend values these books and finds them helpful in his teaching and in making up programs for himself and his pupils. Mr. Townsend's volumes include the collection of fifty master songs, the Franz songs, the Brahms songs, Schumann songs, Schubert songs, songs by Americans, modern French songs in two volumes, and Wagner lyrics for soprano and tenor.

To Perform New Manuscripts.

THE fifth private meeting of the Manuscript Society takes place at the National Arts Club, 37 and 39 West Thirty-fourth street, Saturday evening, February 25. The program contains manuscript works by Carl C. Muller, Michael Nyrop, Frank L. Sealy, Carl Venth, Arthur Voorhis, performed by Edyth L. Pratt, soprano; Mrs. Frank Horgan, alto; M. B. De Bor, baritone; a string quartet and the composers.

California Soprano Studying With Harris.

GRACE NORTHROP, of San Francisco, obtained a leave of absence from the First Congregational Church of Oakland and the Jewish synagogue Beth-Israel, where she is solo soprano, and is spending several weeks in New York, studying with Victor Harris.

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WHAT F. A. STOCK IS DOING.

By CHARLES E. RUSSELL.

THEODORE THOMAS made very few blunders about men or music. We are just beginning to see that he was quite right in his judgment about the acoustics of the new Orchestra Hall, and now we shall inevitably admit that he was not astray in his choice of Frederick A. Stock to be his successor.

I advise all persons interested in orchestral music to give good heed to this remarkable young man. He has in him the potentialities of great things.

We used to think him a learned and admirable musician, but as a leader deficient in authority. It is evident now that he has plenty of authority; he has all the qualities of command and initiative; he has courage as well as insight.

We used to think that while no other man in the orchestra except Mr. Thomas knew music better, Mr. Stock had no temperament and little poetry and charm in his readings. We see now that these are the very particulars in which he is strongest.

We used to think he had a tendency to be precise and formal. We can see now that he has enthusiasm, fire and verve as surely as he has precision.

After his masterly reading of the Tchaikowsky symphony this week I surrender; there is no room to doubt Mr. Stock's endowment. That was an achievement as definite and certain as it is possible for a conductor to attain; particularly at the afternoon performance it seemed well nigh flawless; the exquisite melodic passages perfectly rendered, the depth of the passion revealed, the force of the great Russian's musings made clear; nothing seemed wanting. You could see that there was inspiration in such leadership, the players gave their souls to the work, they played with confidence and feeling, there was every evidence of a sympathetic understanding between leader and men. In that one number Mr. Stock proved his title so clear that hereafter it is not to be questioned.

Every composition on that beautiful program (one of the last of Mr. Thomas' productions in an art in which he had no equal) was most admirably performed, with sympathy and understanding; the marvelous superiority of these players has seldom had a better chance to be noted, and if I single out the Tchaikowsky it is only because its difficulties and varied contrasts make it a test of the conductor's resources.

When he took up the work the great leader laid down Mr. Stock stood, of course, in a very trying position; the bond of affection between Mr. Thomas and the people was so strong and the grief was so general and sincere that any man seen before that stand would have been seen with something of a shock, with some vague sense that he was out of place. In this difficult situation Mr. Stock acquitted himself so modestly and still so competently that I think all observers were drawn to him. And now he has proved that he has the strength and the breadth of view and the poetic quality to carry on the work begun by Mr. Thomas, and in the way that

Mr. Thomas would have carried it on. We should hardly like to have here in Chicago a leader in that place whose methods and ideas were different; we should not care to have the work that Mr. Thomas planned for Chicago interrupted by someone of an alien conviction, and we are fortunate that we have a man by temperament and training of Mr. Thomas' own school of thought.

Really there is no need of further speculation about next year's leadership; before the end of this season the public will settle that. It has already shown its appreciation of this young man; it is beginning to understand him; in a short time it will not think well of a suggestion to supplant him. If he can make programs as well as he can play them the future of this orchestra could hardly be more secure if it were in the hands of any famous leader now in Europe or America.

Martin Pupils in Demand.

[PITTSBURGH CORRESPONDENCE.]

THE professional pupils of James Stephen Martin seem to be in much demand in and about Pittsburg. December 31 Edward Vaughan, tenor, sang "The Creation" in Martin's Ferry, Ohio, with much success, and at the repetition of the performance, January 2, he fully confirmed the fine impression made, when his singing of "In Native Worth" was particularly effective. Mr. Vaughan also took part in a miscellaneous concert in Wilkesburg February 10. Olive Wheat was the soprano soloist for "The Creation" at Tarentum, Pa., January 31, receiving from press and public unstinted commendation for her intelligent and artistic work. Her splendid rendition of "On Mighty Pens" created enthusiasm.

Jane Lang, contralto, whose singing of the Nadeschda aria at the Brighton Club two weeks ago created a sensation, sang in Wilkesburg with equal success February 10, and is engaged for the performance of "Elijah" in Beaver Falls, Pa., February 17.

Elizabeth C. McNally, one of Mr. Martin's assistant teachers, and the possessor of a brilliant soprano voice, sang for the Woman's Club, of Pittsburg, January 17, and gave a recital for the Travelers' Club January 24. She is also engaged for a concert at Bellaire, Ohio, March 25.

Michael Banner's Father Dead.

RAPHAEL BANNER, the father of Michael Banner, died suddenly the night of Sunday, January 29, at the home of his son-in-law, Dr. Boehn, 116th street, New York. He was sixty-four years of age. He was a native of Breslau, Germany, and came to America when seventeen years old. Mr. Banner, while not a professional musician, was a violinist of ability and a true lover of music in its highest forms. He was broadly cultivated. His sterling qualities were recognized by all who were brought in contact with him. It was he who first discovered the exceptional talent of his son Michael, and taught him the rudiments of music. He lived to see his gifted son reach an enviable position among contemporary violinists.

NATIONAL FEDERATION OF MUSICAL CLUBS.

CHOPIN, Liszt and Schumann were the composers from whose works the Muskegon Musical Club gleaned their program Tuesday evening, February 7, at the Chase-Hackley rooms. Preceding the program a paper was read by Maude Morse, which was furnished by Mrs. John Riordan, who is now in California. A piano quartet, "Hungarian Rhapsodie," No. 2, by Liszt, was rendered by Margaret Weicke, Jessie Houseman, Hazel Ford and Clarissa Shear. Three of Chopin's classics, "Grand Valse," op. 42; nocturne, op. 37, No. 1, and etude, op. 10, No. 12, were interpreted by Jessie Houseman. Roy E. Ashley gave two vocal solos, "The Maiden's Wish," by Chopin, and "I'll Not Complain," by Schumann. Nelis Steketee concluded the program with a violin rendition of "Traumeri," by Schumann. Vice President Mrs. C. W. Tinsman presided.

One of the most valuable programs given at the St. Cecilia, of Grand Rapids, Mich., this year was the members' recital on Friday afternoon, February 10, by Mrs. George Murphy, soprano, and Katherine Conlon, violinist, assisted by Ferdinand Warner, accompanist, and Helena Stone, harpist. The stage, which was attractively decorated with palms, presented an exceptionally pretty picture, with the harp in the foreground, and the masses of flowers, gifts to the soloists, banked upon the pianos and organ.

The program was opened by two harp solos by Helena Stone, the "Serenade," by Reinhold, and "La Melancholie," by Godefrid. Miss Stone is thoroughly musicianly in her interpretations, her technic, and in the beautiful tone quality which she produces from her harp.

Mrs. George Murphy's voice has a naturally beautiful quality, and she showed a command of style which gave her numbers a most artistic finish. Her first group of songs was composed of "The Nightingale and the Rose," by Edna Rosalind Park; "Thou'rt Like a Lovely Flower," by Schumann, and "April Blossoms," by Leichter. A song by Randegger, "If You Were I, Sweetheart," was admirably done. In the second part of the program Mrs. Murphy sang four songs from the "Eliland" cycle, by Von Fielitz. She interpreted the poetic beauty of these songs with an admirable degree of artistic shading.

Katherine Conlon, though a long time member, played before the St. Cecilia Society for the first time since her return from Chicago, where she studied with Emile Saurer. Miss Conlon has developed greatly in her art, and all her work was characterized by admirable musicianly qualities. Her most important number was Mendelssohn's concerto, which she played with a firm command of technic and with a degree of interpretation which revealed musical insight and understanding. Two delightful bits of descriptive writing, "L'Abeille" and "Le Papillon," by Schubert, were brilliantly played.

The concluding number was the Bach-Gounod "Ave Maria," which was beautifully sung by Mrs. Murphy, with harp, violin and organ accompaniments, played by Miss Stone, Miss Conlon and Ferdinand Warner. All the accompaniments were played by Mr. Warner, whose rare

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ability in that direction added greatly to the success and the artistic value of the program.

The Morning Musicals of Oneida held its fifth meeting of the season Friday, February 3, "Beethoven and Raff" being the special subject for that month. The paper was read by Mrs. A. C. Potter and the usual program followed. Specially enjoyable was Beethoven's "Adelaide," arranged for piano, first and second violins and 'cello.

The last regular concert of the Chicago Amateur Musical Club was devoted to the interests of the National Federation. The club convened as usual in the assembly room, Fine Arts Building. The program was arranged by Mrs. H. W. Perce and Mrs. C. F. Summy. The assisting artists were Winifred Hunter Mooney, representative of the Matinee Musicals of Indianapolis, and Joseph Schreurs, clarinetist, from the Chicago Orchestra. The following club members assisted: Mrs. E. N. Lapham, Dorothy Groves Wood and Mrs. William C. Lawson.

A Composer's Recital.

EDMUND SEVERN, the composer-violinist, will give a recital of his compositions Sunday evening, February 26, in one of the large studios of Carnegie Hall. Mr. Severn is to have the assistance of Jessie Graham and Nettie Vester, sopranos, and Mrs. Severn at the piano. The program follows:

Violin, Song Celestial.
Song, The Moon Baby (violin obligato).
Nettie Vester.
Violin, Mazurka di Concert.
Songs—
Irish Lullaby.
My Secret.
Jessie L. Graham.
Piano, Polonaise.
Mrs. Severn.
Violin, The Blessed Damsel (new).
Songs—
Ronald.
To My Beloved.
Miss Vester.
Violin, Bacchanal (new).
Song, Soul of the Spell (violin obligato).
Mrs. Graham.

RUBINSTEIN CLUB CONCERT.

LEVER women have once more demonstrated that they can succeed after irresolute men have failed in enforcing rules and regulations. Perhaps when women rule New York there will be no unsafe theatres or school buildings to menace precious lives. The particular victory won by the Rubinstein ladies concerns the world of millinery quite as much as it does music. While milliners may demur, men and women who love justice will applaud emphatically what was accomplished at the second concert of the season at the Waldorf-Astoria Thursday night of last week. A footnote on the neatly engraved cards of admission read: "Hats debarred."

A few oldish women in the boxes ignored this peremptory request, but no woman wearing a hat was permitted on the floor of the grand ballroom. Madame Cross-Newhaus, the third vice president, stood at the door, and with an air that was both queenly and firm told all women wearing hats that they must remove them before their cards could be received. Thus an audience of nearly 2,000 people heard a fine concert without the annoyance of aigrettes, plumes and other headgear that resemble lampshades and other house adornments more than millinery.

Naturally after making the subscribers and their guests comfortable everyone was in a mood for enjoying the interesting program arranged by William R. Chapman, the musical director. The singing of the club was all that good choral singing should be. For this occasion the voices seemed better balanced than ever before, and hence it was possible to make the effects in such romantic choruses as "The Season of Roses," by Reinhold L. Herman, and "By Moonlight," by Max Spicker. H. C. Leichter's arrangement of Barnby's popular "Sweet and Low" gave more evidence of superb vocal finish. Leichter's "My Lady Chlo," which followed the Barnby, stirred the audience to wild applause, and, as a matter of course, was repeated. "Chorus of Seraphim," a setting by Dubois, for verses from "Paradise Lost," followed by an arrangement of Ardit's waltz song, "Homage to Beauty," simply showed how strong Mr. Chapman is on contrasts. Mrs. Doré Lyon was announced to sing the incidental solo in Dubois' pretty song, but, prevented by illness, her place was taken by Susan S. Boice, one of the younger sopranos. Miss Boice proved herself a charming substitute, for she dis-

closed a melodious, well placed voice and a winsome manner that accorded with the role of Archangel, which she interpreted.

Rollie Borden Low, another member of the club, whose artistic growth is a matter of pride to her associates, sang a group of songs to the delight of the more exacting music lovers. Mrs. Low has penetrated the beauties of the German lieder in a way that has not been surpassed by many German singers. That she fully understands the poetic significance of these difficult songs was illustrated again by her singing of Brahms' "Mainacht" and Hugo Wolf's "Gesang Weyler." When singing these songs she reveals all the qualities—taste, feeling and good tone production—that are so helpful to students, and thus her art has a double value. After the Wolf song Mrs. Low gave "Shepherd, Thy Demeanor Vary," by Lane Wilson, a showy song, whose vocal difficulties Mrs. Low met with ease.

"The Fisher Maidens," a cantata by Henry Smart, enlisted the services of a number of the club members in incidental solos, a duet and a trio, in addition to the choruses. Those who sang solos and concerted parts were Mrs. Bridges, Mrs. Feckheimer, Mrs. Low, Miss Lund, Miss Lurch and Mrs. Wakefield.

Anna Otten, the violinist, and Walden Laskey, baritone, assisted the club. Miss Otten, with her sister, Clara Otten, at the piano, performed the andante and finale from Viex-temps' concerto in E major, a legend by Bohm and a scherzo by Wieniawski, besides several encores, and in all displayed her usual refinement and taste. Mr. Laskey sang an aria from "The Masked Ball" and songs by Woodman, Eleanor Smith and Slater. Florence Brown Shepard accompanied for the vocal soloists and for the club.

Thursday evening, April 27, is the date of the spring concert.

Musical Dallag.

THE Beethoven Trio, of Dallas, Wilbur McDonald, pianist; Louis Harrison, violinist; Ernest Schmidt, 'cellist, played a Beethoven program at their latest concert in Dallas, Tex.

New Italian operas soon to have their première in Italy are: "Virginia," by Bonafini; "Heinrich IV," by Candiolo; "Nora," by Luporini, and "Fingal," by Tarenghi.



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BROOKLYN.

BROOKLYN, February 18, 1905.

PATRONS and friends of the new Master School of Music assisted in making Madame Jaeger's first "at home" brilliant and successful. The musical part of the evening was as informal as the rest. Ovide Musin, who is tarrying with us a brief while, brought his magic violin and played. There were vocal numbers by Ferdinand Jaeger, son of Madame Jaeger, and Mabel Rockwell, a Jaeger pupil. Musin's art is as splendid as ever, and the virtuoso showed that he has acquired more breadth and the repose that so well becomes the mature artist. Assisted at the piano by Guillaume Koenig, Musin played the Handel sonata in A major, his own transcription of Radoux's "Words of the Heart" and the Musin "Air de Ballet." Mr. Jaeger sang "The Evening Star," from "Tannhäuser," and songs by Schumann and Richard Strauss. Miss Rockwell sang an aria from "Der Freischütz" and some songs, and there was much to admire in the voices of both baritone and soprano.

Some of the guests and directors present were Mrs. Martin W. Littleton, wife of the borough president; Mrs. Camden C. Dike, Mrs. Murray Boocock, Mrs. Henry Sanger Snow, Mrs. William S. Packer, Miss Packer, Mrs. J. Elliott Langstaff, Mrs. William E. Beardsley, James McKeen, Elizabeth F. McKeen, Mr. and Mrs. Frank Day Tuttle, Mr. and Mrs. John van Buren Thayer, Anna E. Ziegler, Mrs. Humphrey S. Anderson, Grace Wood, Miss Allen, Miss Schroeder, Mrs. Reynolds-Brennan, Mrs. Heinrich Klingensfeld, Miss Bostwick, Bertha Fingau, Mrs. Isaac H. Cary, Signor Petri, Mr. and Mrs. Andrew Dougherty, Dr. Gerrit Smith, Mrs. J. Herman Recknagel and Romeo Fenton, of the Metropolitan Opera School.

Next Tuesday, February 21, Madame Jaeger gives her second reception, and there will be two more in March on the second and fourth Tuesday evenings.

Tuesday afternoon, March 7, Henry T. Finck begins his course of lectures on musical history.

The second division of the Temple Choir, of which Edward Morris Bowman is musical director, celebrated the tenth annual glee night by presenting Longfellow's "Evangeline." Louis H. Odell read the lines with distinct utterance, while his fellow members of the choir posed in a series of seventeen tableaux, in costume. In color and grouping the pictures were beautiful and effective. Part songs were sung during the intermission and later, after the performance of "Evangeline." The cast of characters included:

Evangeline.....	Mrs. E. Avery
Benedict Belfontaine.....	Dr. T. Ritter
Basil Lajeunesse.....	A. Jansen
Gabriel Lajeunesse.....	R. Weaver
Father Felician.....	B. E. Odell
René Leblanc.....	B. B. Gideon
Michael the Fiddler.....	E. Avery
	F. E. Odell
Soldiers.....	Mr. Teats
	G. Moore
Indian Woman.....	Miss G. Fowler

The officers of the tenth division for the current year are George Moore, chief, and Emma E. Campbell, secretary.

D'Albert will repeat, in Carnegie Hall, Manhattan, this afternoon, the performance of his concerto which he played at the Boston Symphony concert in the Baptist Temple Friday night. The usual review of the Boston Symphony concerts will be found on another page. Rudolf Krasselt

performed with the orchestra Volkmann's concerto for cello in A minor at the Brooklyn concert, and the Haydn symphony in G major was another work heard over here that was not played in Manhattan.

Another recital by Josef Hofmann is an announcement that is being hailed with delight by those musicians who love piano playing that is sane and beautiful. Hofmann will make his appearance at Association Hall Thursday evening, March 2. This is the program:

Prelude and Fugue, G minor.....	Bach-Liszt
Vecchio Minuetto.....	Sgambati
Sonata, B minor.....	Chopin
Russian Composers:	
Sonata quasi una Fantasia.....	Medtner
En Bohème.....	Sternberg
Etudes (D sharp minor, D flat major).....	Scriabine
Prelude, C sharp minor.....	Rachmaninoff
Berceuse, G flat.....	Liadow
Caprice, E flat major.....	Rubinstein
Intermezzo.....	Josef Hofmann
Mazurka.....	Josef Hofmann
La Jongleuse.....	Moszkowski
Rhapsodie Hongroise, No. 8.....	Liszt

Mendelssohn's setting for "A Midsummer Night's Dream," will be performed by the Listemann Sextet at the Riddle reading in Association Hall Saturday evening, March 4. Let us hope that the weather, in some measure, will accord with the spirit of this occasion.

Lillian Abraham, a pupil of Leopold Wolfsohn, is to give a recital at Memorial Hall, Thursday evening, February 23.

Us Too.

(From the Los Angeles Graphic.)

SALT LAKE CITY is getting chesty. J. J. McClellan, the clever young organist of the Tabernacle, writes to THE MUSICAL COURIER that his city possesses an organ of 115 stops, modern in every way, a Tabernacle choir of 350 voices, a symphony orchestra, two bands, several orchestras, and as much latent and developed musical talent as can be found in any city west of Chicago.

Well, now, really this is something like—especially when the splendid character of Director Evan Stephens' choral work is rightly estimated.

But, my dear Mr. McClellan, you should cross the desert and see what we are doing here. We have no such organ and no such choir, it is true, but the Congregational church has a fine instrument of about half your size, and Christ Church is duplicating it—making a lamentable mistake the while in dividing it east and west.

We, too, have a symphony orchestra, and have had for eight years. Then (listen!) we boast a real Italian band—Ellery's famous fifty. Ha! ha! have we not you on the hip in this? Other bands galore travel around in advertisement decorated street cars the livelong day, and orchestras jostle each other at every street corner.

Then we can certainly take no second place in the matter of developed talent. Every vacant choir position finds scores clamoring for a hearing, and finished concert singers stand in line to snatch the first open Auditorium date.

But it is in latent talent that we are strongest of all. Not a maid lives who is not destined for undying vocal or pianistic fame. Not a business youth who is not a Caruso in embryo—for have not his friends told him so?

No, no, my dear McClellan, it will not do. You may have a chatty little flock of magpies pluming themselves for a larkish metamorphosis; but with us every goose is a swan and every swan bears a Lohengrin en route to Conried.

THE PHILADELPHIA ORCHESTRA.

PHILADELPHIA, Pa., February 18, 1905.

CONDUCTOR SCHEEL announces for the twelfth concert of the Philadelphia Orchestra, to be given at the Academy of Music on Friday afternoon and Saturday evening next, a program that will give this popular leader every opportunity to exploit the modern conductor's point of view of characteristically modern music. That Mr. Scheel will have something of interest to say is a foregone conclusion, as the symphony will be the "From the New World," by Anton Dvorák. This beautiful work will be given in obedience to many urgent requests. Alexandre Glazounow (born August 10, 1865, now living at St. Petersburg) will be represented by four numbers from the "Scenes de Ballet"—marionettes, mazurka, pas d'action and valse. The father of modern instrumentation, Hector Berlioz (born 1803, died 1869), will speak through the medium of the romantic and brilliant "Le Carnaval Romain."

It is pleasant to note that Madame Mihr-Hardy, the soprano, is engaged as the soloist. The popular vocalist will contribute to the program the dramatic music of the "Liebestod" from "Tristan und Isolde." Her versatility will be further evidenced by a group of three songs by Tschaiakowsky, a forgotten old English writer and Richard Strauss.

Since the engagement of Fritz Kreisler, the great violinist, with the Philadelphia Orchestra, he is most enthusiastic in praise of the other "Fritz"—Conductor Scheel. The wonderful violinist, in speaking of Mr. Scheel and the orchestra, said that in too many instances an artist is compelled to "drag the orchestra with him; but in the case of the Philadelphia band the soloists and instrumental forces gallop together like a pair of matched horses." Mr. Kreisler further states that whatever success he may have won during his Philadelphia engagement was due, in no small degree, to the magnificent manner in which Conductor Scheel and his men discharged their part of the obligation.

The Euterpe Concert.

THE Euterpe, a chorus of women's voices, gave the first concert of its third season in the Astor Gallery on Tuesday evening, February 7. A. Y. Cornell, the conductor, is doing excellent work with the club, which was more apparent as the evening progressed. With each succeeding song the voices gained in accuracy of attack, power and effectiveness. There were some good effects brought out in the two songs by Elgar, "The Snow" and "Fly, Singing Bird," with violin and piano accompaniment.

The Schreyer-Valois String Quartet scored successfully in all their selections, and the first violin of the quartet, Harriet Schreyer-Valois, made quite a hit with the Sarasate "Gypsy Airs."

Katharine Cordner-Heath has a light, pleasing soprano, which she uses with much taste. Mrs. Heath is a beautiful woman, and possesses the added grace of looking her best when she sings, which means much. She was very warmly received.

It is always a pleasure to hear Julian Walker. He seemed in excellent voice and sang the numbers allotted him with his accustomed earnestness and refinement.

Mrs. Stocker in Duluth.

STELLA PRINCE STOCKER, the teacher and musical lecturer, is now established in Duluth, Minn., where she is organizing a class of piano students. Mrs. Stocker is also "coaching" singers, and will, as a matter of course, continue her instructive musical talks.

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European Notes.

Geraldine Farrar, the young American soprano, who is under contract at the Berlin Opera, sang several times in Warsaw recently.

The Berlin Philharmonic Orchestra will tour Spain and Portugal this spring. Professor Nikisch will be the conductor.

The Wagner-Verein, of Darmstadt, has now 490 members. Ten years ago the membership list was 125.

Eduardo Poggi's new opera, "Irrerio," will shortly have its premiere at the Genoa Opera.

Vincent d'Indy's "L'Etranger" achieved a big success at the Grand Theatre in Lyons.

The managing director of the Dresden Opera, Count Seebach, received a high decoration from the King of Belgium.

Program of the twelfth Gewandhaus concert in Leipzig: Overture to "Euryanthe," by Weber; concerto for piano and orchestra, A minor, by Grieg; serenade for string orchestra, by Volkmann; symphony, C major, by Mozart.

At the fourth concert of the Gürzenich Quartet the violin sonata, op. 13, A major, and the piano quartet, op. 15, both by Gabriel Fauré, were performed for the first time. The quartet also played Beethoven's quartet, op. 130, B major.

At the fourth subscription concert in Nancy, César Franck's "Beatitudes" was performed as a novelty.

Paolo Guerra, professor at the Royal Cecilian Academy, in Rome, died at the age of eighty years.

The first evening of the Rosé Quartet in Amsterdam was a Beethoven program, with the quartets, G major, op. 18; E flat major, op. 74, and C sharp minor, op. 131. The second evening the program included Haydn's quartet, C major, op. 33; Brahms' quartet, A minor, and Schubert's quartet in D minor.

A new opera by Bernard de Lisle, entitled "Sol Hatchnel," will be produced at Dortmund on February 8. The composer, a member of a well known Leicestershire family, was a candidate for Parliament in the Liberal interest in 1892, and has written orchestral and other works. It is understood that the persecution of the Jews in Morocco

serves as the subject of his new work, and the "book," from the pen of Dr. Macé, of Algiers, has been translated into German by Dr. Otto Neitzel.

"La Fidanza di Corinto," a new opera by Coppola, has been successfully brought out at Turin. The composer, who is not a young man, is the author of two operas given many years ago. One of these, "Il Cid," was produced with success at Cremona in 1884.

Among the works produced at the fourth subscription concert in Dessau were Beethoven's fifth symphony in C minor, Beethoven's violin concerto, and two concert romances, played by Norman Neruda (Lady Hallé) and Gerhard Schjelderup's new "Christmas" suite.

Jan Kubelik was the soloist at the sixth Gürzenich concert, playing Lalo's "Spanish Symphony" and Paganini's D major concerto.

At the second symphony concert of the Royal Orchestra of St. Petersburg Max Fiedler conducted. The young leader went from Hamburg especially for this concert. The program, among other things, included the "Meistersinger" overture, by Wagner, and Strauss' "Symphonia Domestica." The latter number was the hit of the evening. The soloist was Kocian, who played a violin concerto by Paganini.

Mascagni intends to set to music Guerazzi's "Beatrice Cenci." The libretto will be done by Giovanni Marradi.

Two wonderful prodigies are heralded as coming from St. Petersburg—Leo and Mischa Tschernjowski. Leo is a violin wonder and Mischa a cellist.

Several large orchestral concerts will be given in Turin during the months of March and April. Among the conductors already engaged are Siegfried Wagner, Max Fiedler, Weingartner, Nedbal, Martucci and Toscanini.

At the fourth concert in Leipzig of the Bohemian Quartet the program was Dvorák's tertzet for two violins and viola, Brahms' quintet for two violins, clarinet, viola and cello, and Beethoven's C sharp minor quartet.

Finsk Musikrevy is the name of a new musical newspaper to be published in Helsingfors bi-weekly.

Among the works produced at the sixth Philharmonic concert in Leipzig were Berlioz's "Symphonie Fantastique"

and the symphonic poem, "Maria Stuart," by Paul Ertel. This was a novelty for Leipzig and was received with enthusiasm. Willy Burmester played a concerto.

Georg Göhler's symphony in D minor was produced for the first time by the Montreux Orchestra. The impression made by this work was very good. Göhler is at present director of the Riedelverein in Leipzig.

MARIE NICHOLS PLAYS.

AT Carnegie Hall, on Thursday evening, February 16, Marie Nichols was the soloist at the concert of the Boston Symphony Orchestra, and played Bruch's "Serenade" for violin and orchestra, a first time for New York so far as the composition was concerned.

The work itself is heartily unimportant, coming from the same composer who wrote the plastic G minor concerto. The title "Serenade" is a complete misnomer, for in this piece Bruch has adhered strictly to the sonata or concerto form, and in the several movements there is little to suggest such a light sounding and promising title as "Serenade."

However, Miss Nichols' art made the work bearable and drew the hearer's interest from the music to her manner of interpreting it. THE MUSICAL COURIER has had occasion several times within the past year to call attention to the remarkable work of Miss Nichols, and to note the steady improvement that showed itself with her every appearance. The performance of last Thursday demonstrated the fact that Miss Nichols now has arrived at her full artistic estate, and is entitled to rank henceforth not only with the very best violinists of her own sex but with those of the other as well. Her playing of the Bruch "Serenade" revealed independent power of conception, a large sense of authority and an appreciation of form that testified to excellent musicianship. Her delivery, bold and large in the main, was a delight in the cantabile episodes, where she exhibited a pure, well made tone, of ample volume and sensuous quality. In the purely mechanical departments of her art, Miss Nichols may pride herself on the possession of a virile, free bow arm, fleet and accurate left hand technique, and absolutely pure intonation. The young artist's exceptionally attractive personality and appearance helped in no small measure to win the favor of the audience for her brilliant performance, and she was applauded and recalled times enough to make her achievement more than a mere success. In the future Miss Nichols will have to be reckoned with in the sparse ranks of our leading American violinists.

The orchestra gave the César Franck symphony in D minor a smooth and polished performance, and delighted the large audience with a spirited—not passionate—reading of Strauss' warm blooded and vivid "Don Juan." Gericke is not up to music of that kind, but he must not be reproached for limitations which are those of nature rather than of training or intention.

Goldmark's new overture, "In Italy," proved to be a fluent, brilliantly scored work, rich in melody and delightful in harmonic and contrapuntal treatment. The overture will probably figure frequently on our local concert programs next season and bears all the earmarks of quick and lasting popularity.

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QUESTIONS AND ANSWERS.

The New Chicago Hall.

CHICAGO, January 28, 1905.

To the Editor:

A morning paper reprints an article which appeared in the February number of a magazine published in Indiana, giving a sketch of the life of Theodore Thomas and a description of Orchestra Hall. That part of the article which relates to Orchestra Hall contains so many misstatements, and so absolutely misrepresents the facts in regard to the hall and to Mr. Thomas' feeling about it, that it is difficult to escape the conviction that it was written with malicious intent to injure the rental value of the hall.

The Orchestra Building and the Theodore Thomas Orchestra Hall have been built by the subscriptions of many thousand people, not only to provide a place where the orchestral concerts can be given for all time, but in order to provide an income which should insure the perpetual maintenance of the orchestra. Anything which would injure the rental value of the hall would, therefore, be a menace to the existence of the orchestra. If it were true that the acoustics of the hall are bad, or if the world were led to believe that they are bad, the rental value of the hall would be seriously lessened.

As the article in question is a violent attack upon Orchestra Hall, and is full of false statements which give an utterly wrong impression of it, I desire, on behalf of the Orchestral Association and of the people of Chicago, who regard the orchestra as its finest institution, to make a statement through your columns in which I shall tell the public the exact truth about the hall and Mr. Thomas.

To dispose of the more prominent misstatements in the magazine article, I assert most positively:

1. That Orchestra Hall was not a disappointment to Mr. Thomas.

2. That no feature of the hall proved to be a disappointment to Mr. Thomas.

3. That he was not disappointed by the result of the first public performance in the hall.

4. That the succeeding programs were not made because of any defects found in the hall, but, on the contrary, all of the programs which have been performed, including that of last week, were made by Mr. Thomas in advance and before the dedicatory concert, and, as he told some of the trustees, with a view to showing the delicate effects which could be produced in the new hall, but which had been impossible in the larger Auditorium, on account of its great size.

5. It is a gratuitous assumption that Mr. Thomas' death was due to the new hall, unless his indignation and fretting over what he considered unjustifiable criticisms on the acoustic properties of his beloved hall may have been an indirect and contributory cause of his death. He died of pneumonia, which is a germ disease, and is not the result of a cold at all. It requires many months for plaster to dry thoroughly, and I presume that the opening of very few halls or theatres that have ever been built in this country has been delayed until the plaster was quite dry.

6. One paragraph I quote in full as showing the animus of the whole article:

"The Chicago Orchestra finds itself without a leader,

housed in a limited hall, to which few save the holders of season tickets may have access; a hall with an enormous stage, a defective auditorium, a preposterous balcony and gallery, a hundred minor defects and one defect extraordinary—eccentric acoustics."

I declare that every one of the statements made in this paragraph is untrue.

The orchestra has a conductor who has had many years of training under Mr. Thomas, and has been the assistant conductor for several seasons, and he is ample able to lead the orchestra until the best possible successor to Mr. Thomas is secured.

Orchestra Hall is not a "limited hall," since it is larger than any hall for symphony concerts in Europe. It contains over 2,500 seats, and it is enough to say that there have been some seats unsold at each evening performance since the hall was opened. The trustees would welcome such an increased demand for seats that they would feel justified in giving a third concert every week, which Mr. Thomas had always hoped to do.

The stage is by no means "enormous." It was made practically the full width of the hall to insure the best musical effects, but it has little depth, and is barely large enough to accommodate the full orchestra and the chorus of the Apollo Club.

The charge that the "balcony and gallery are preposterous" is so evidently a preposterous charge that it requires no answer.

As to the "eccentric acoustics," I assume that when the new hall was opened there was no man living who was a better judge of acoustics and of the other qualities required for a music hall than Theodore Thomas. I therefore make the following statement, the truth of which I am able and willing to prove:

At the first test of the hall made by Mr. Thomas and the orchestra I was present with other trustees and members of the Orchestral Association. After a very thorough trial, with all kinds of music and instruments, Mr. Thomas declared in the presence of the orchestra that the acoustic properties of the hall and the quality of the tone were perfect, and he dictated a cablegram to D. H. Burnham, the architect of the building, who was then in the Philippine Islands, saying that he was delighted with the hall, and that "the quality of the tone surpassed all expectations."

After the first public performance, the dedicatory concert, I went to a supper at Mr. Thomas' house and met there a gathering of musical experts and music lovers. I might mention Professor Sanford, assistant professor of music at Yale University; the president and vice president of the Cincinnati Festival and Choral Association, and old musical friends of Mr. Thomas from New York, Washington and Cincinnati, as well as Chicago.

Mr. Thomas was in the highest spirits and talked with great enthusiasm about the beauty and tone quality of the new hall, and dwelt with great satisfaction on the musical effects which the orchestra would be able to produce in the new hall, which had for years been impossible in the Auditorium on account of its vastness. There was but one opinion expressed by all of those present on this occasion, that the new hall was a marvelous success and surpassed in excellence of acoustics any music hall in the country, if not in the world.

In confirmation of this the Cincinnati Festival Associa-

tion has under consideration a plan to build a hall in Cincinnati modeled on ours, so pleased are its officers with the superb acoustic properties of Orchestra Hall.

Since it has always been found difficult for the truth to overtake a lie, and these attacks on the acoustic properties of Orchestra Hall are likely to appear from time to time, it may be worth while to reprint some remarks made by Mr. Thomas in an interview, the report of which was approved by him as follows:

"I consider the acoustics of the hall to be the best of any place where I have ever conducted an orchestra or have been a listener. The same is true of the quality of the tone. I have never heard anything that would surpass the effects possible in our new hall. I have either played or been an auditor in every prominent hall in the world, with the exception of a new one in Leipzig and one or two others recently constructed, and not one of these famous places is the equal of our new building."

This ought to be conclusive. Since Mr. Thomas' death his judgment of the acoustics and the tone quality of the hall has been sustained by the opinion of all the musical experts who have been in it. The members of the orchestra are delighted with the effect of their playing in it, and such judges as the great violinist Ysaye and Mr. Safonoff, the eminent Russian conductor, have pronounced the acoustics perfect.

BRYAN LATHROP,

President Orchestral Association.

Such Is Fame.

To The Musical Courier:

Please send me a copy of THE MUSICAL COURIER, in which are to be found the addresses of prominent teachers of the piano of New York. Enclosed find money for same. Can you give me the address of Rafael Joseffy's New York studio? I have heard his address is North Tarrytown, N. Y., but suppose he gives lessons in New York city also and should like to know the place.

Very respectfully,

FLORA L. TUTHILL.

CURROGUS, Long Island, N. Y., February 11, 1905.

Every number of THE MUSICAL COURIER contains the information desired by our correspondent, including the published advertisement that Joseffy heads the piano department at the National Conservatory of Music, 128 East Seventeenth street.

Praise for Us.

TORONTO, February 14, 1905.

To The Musical Courier:

Again I must thank you for your disinterested kindness in giving publicity to myself and to my pupil, Miss Zöllner, in last week's always interesting MUSICAL COURIER. My acquaintance with your paper dates many years back as an early subscriber, and during all these years I have always been treated with kindness and artistic consideration by you, and I can modestly say that during all these years I have never failed in doing (and never will) all I have been able to do for this absolutely indispensable paper to the artist musician, and which has no equal in any respect in the world. I would stagnate without the interesting stimulus THE MUSICAL COURIER affords me each week, and although you can understand how one craves for the artistic centres of the Old World, yet we get a very good sub-

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stitute in the excellent reviews which appear weekly in the paper from Berlin and elsewhere. Pardon my writing so much, and again thanking you,

Always sincerely,

W. O. FORSYTH.

About an Opera.

DAVENPORT, Ia., February 9, 1905.

To The Musical Courier:

Can you give me a few general facts about Tschai-kowsky's opera "Eugene Onéguine," or put me in the way of finding them? Yours respectfully,

Mrs. J. H. WHITAKER.

Tschai-kowsky's "Jevgenije Onégin" ("Eugene Onegin," or "Onéguine") was first produced in St. Petersburg, 1879, and later in Hamburg, 1892. Since then, the work has figured frequently in the repertory of Continental opera houses, but has not yet been produced in America. The libretto is based on a tragic poem by Puschkin, the unfortunate Russian poet. While acknowledged to be Tschai-kowsky's best opera in point of instrumentation and power of dramatic expression, nevertheless "Eugene Onegin" has been criticised for its almost unrelieved gloom in book and music. The great ballroom scene is the dramatic climax of the work, and its best number, melodiously considered, is the fine polonaise (played as entr'acte music), which is familiar in the splendid concert arrangement for piano made by Franz Liszt.

In Re "Faust."

2 RUE MALREVILLE, PARIS, February 7, 1905.

To The Musical Courier:

May I point out that in the editorial of January 25, commenting on the 1,000th performance of "Faust" (Gounod) at the Opéra, Paris, the paragraph, "The program of the first 'Faust' production," &c., is perhaps misleading, as it might give the idea that "Faust" was originally produced at the Opéra in 1869. This is not so, as the work was written for and produced at the Théâtre Lyrique, Paris, ten years before (March, 1859). Like "Roméo et Juliette," by the same composer, which also first saw the footlights at the Lyrique, it passed into the repertory of the Opéra on the final closing of the former theatre. For the 1869 production of "Faust" at the Opéra Gounod rewrote some portions of the work, set the spoken dialogue to recitative, and added the long and elaborate ballet scenes of Act V.

Madame Miolan-Carvalho created Marguerite at its first performance in 1859, and Christine Nilsson first sang the role at the Opéra in 1869. This artist also appeared in the same character at the opening of the Metropolitan Opera House, New York, 1884, when "Faust" was given with the troupe engaged by Messrs. Abbey & Grau, of which I was a member. That year was a somewhat memorable one in the operatic annals of New York, as there were two troupes giving opera during the same season—Mapleson, with his company (which included Patti and Gerster) at the Academy of Music and that of Abbey & Grau at the Metropolitan Opera House. Madame Sembrich was also a member of our troupe, but this most excellent artist had then but little success, although now I understand she is a very great favorite. And yet at that time she was a most finished singer, and was twenty years younger—a not unimportant item to a cantatrice. The

public taste changes, or perhaps the public grows more discriminating. As that season was a financial loss we tendered the impresario a benefit performance. For her share in this Madame Sembrich contributed the lesson scene in Rossini's "Il Barbiere," introducing Proch's "Variations" and Grieg's "Ich liebe dich." She also played the "Andante and Rondo Russe," by De Beriot, on the violin, and a waltz by Chopin on the piano.

Fauré, although engaged as premier bariton pour tous les grands rôles, sang Méphistophélès when "Faust" was done at the Paris Opéra in 1869. He still lives in Paris, as does Christine Nilsson (Comtesse di Casa-Miranda).

HASLAM, Professeur de Chant.

There was nothing misleading about our editorial, as it stated explicitly that the "Faust" performance referred to was "the first at the Grand Opéra." The conductor of the New York "Faust" performance, about which our correspondent speaks, was Signor Vianesi, who is a resident of our city at this time.

Names of Composers.

St. Louis, Mo., February 8, 1905.

To The Musical Courier:

In the interest of historical accuracy kindly give the names of the composers of the comic operas mentioned on page 30 of a recent issue; also their nationality and place of birth. The operas in question are "The Duchess of Dantzic," "Fantana," "Lady Teazle," "The Forbidden Land."

JOHN TOWERS,

Compiler of "Dictionary of Upward of 25,000 Operas and Operettas."

"Fantana" is described by its producers as being a Japanese-American musical comedy, plot and lyrics by Sam. S. Shubert and Robert B. Smith, respectively. The music is by Raymond Hubbell. It was first presented in Chicago two months ago.

"The Duchess of Dantzic" is called a romantic light opera. It was written by Henry Hamilton, the music being supplied by Ivan Caryll. It has its first performance in London, 1904.

"Lady Teazle" is a comic opera version of Sheridan's comedy "The School for Scandal." The book is by John Kendrick Bangs and Roderick C. Penfield. Music by A. Baldwin Sloane. First production December, 1904.

"The Forbidden Land" is a Tibetan comic opera in two acts. Book and lyrics by Guy F. Stealy. Music by Frederic Chapin. Produced in New York January 16. Our correspondent will doubtless be able to obtain all further information by writing direct to the composers in questions.

Overtures to "Fidelio."

Dresden, Germany, February 14, 1905.

To The Musical Courier:

In a recent article from THE MUSICAL COURIER correspondent at Munich surprise is evinced that, after the last act of a performance of "Fidelio" in that city the overture "Leonore No. III" was played. Beethoven composed three "Leonore" overtures, and one called "Fidelio," and according to such an authority as Moscheles, the "Leonore" overtures, after having been composed at various times, were included in Beethoven's plan of performing the opera; No. I at the commencement, No. II after the first act, and No. III

at the close of Act 2. It is not on record that this idea was ever carried out. Some years since, at a Lisztverein concert in Leipsic, I had the privilege of hearing the three "Leonore" overtures played in succession, and conducted by that splendid musician the late Hermann Zumpfe. The impression was such as to justify the experiment of embracing all three in a performance of the opera.

Yours very truly,

ALVIN KRANICH.

MUSIC IN MEXICO.

CITY OF MEXICO, February 9, 1905.

ACCORDING to local papers we are promised Eugene d'Albert for a few concerts during March or April.

The Scognamiglio Opera Company gave Zeller's "Bird Seller" on the afternoon of January 28 and "Boccaccio" in the evening. Both were very well received. The same company has given us "Los Saltimbanquis" by Louis Ganne; "The Geisha" and "San Toy" during the past week, and we are promised "Marquis of Grillo" for Thursday afternoon, and for the evening "Doña Juanita," by Suppe. A new prima donna, Marita Kohl, will make her début in this latter piece.

Wagner & Levien, the large music house who have been so kind for several years past as to give the use of their music hall for concerts, &c., have decided to close that part of their establishment to the public, as they need the room for merchandise. This is a bad thing for the musical colony, as there is no other place intended for chamber music; all other places are too expensive and also too large, and are really not intended for concerts.

T. G. WESTON.

Justice to Liszt.

THE Saturday Club, of Sacramento, recently gave a Liszt program—without rhapsodies or transcriptions! Appended is the interesting and well arranged program:

Program Analysis. Henrietta Andriot.

Piano—Album Leaf, No. 1. Gnomesreigen (Dance of the Elves). Lulu Yeerk.

Quartet, Angels' chorus, The Bonds Are Fallen, the Pain Is Ended (The Legend of Saint Elizabeth).

Mrs. J. A. Moynihan, Mrs. J. H. Coppersmith, Mrs. R. H. Hawley, Mrs. Frances Moeller.

Piano, Etude, D flat major.

Maye R. Carroll.

Song, The Loreley.

Miss Shirley L. White.

Piano, Waldesrauschen (In the Forest).

Mrs. Albert Elkus.

Songs—Hohe Liebe (Sacred Love).

Du bist wie eine Blume (Thou'rt Like Unto a Flower).

Mrs. J. A. Moynihan.

Organ, March, B flat.

Mrs. A. T. Pinkham.

Second Hofmann-Kreisler Concert.

HENRY WOLFSOHN is now endeavoring to change some of Josef Hofmann and Fritz Kreisler's dates so that these incomparable artists can give another joint concert at Carnegie Hall in the near future. The manager has been overwhelmed with demands since the notable recital on the afternoon of Lincoln's Birthday.

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With Pittsburg Orchestra, - December 30 and 31.
With Cincinnati Orchestra, - March 24 and 25.

ST. LOUIS.

OBERON, ST. LOUIS, MO., February 16, 1905.

ST. LOUIS had no dearth of musical events last week. The Odeon, the Carnegie Hall of the town, was packed to the doors Monday night, when the Morning Choral—that most energetic and musicianly woman's club—presented its first concert of the season. The audience, late in arriving, was fashionable, enthusiastic and homelike. There seemed to be a most friendly feeling, manifested in a loud burst of applause as the curtain was raised, revealing 125 white gowned representative women, who had gathered to sing their way into the good graces of over 1,500 people. They did it, too, for the choral work was beautiful and interesting, with such gems as "Snow Drops," by Dorn; Arthur Thayer's "What Her Fan Says," so exceptionally well done as to call for an encore; "The Dance of the Fays," by Frederick Stevenson, with its fascinating, halting, dainty rhythm, and "Song of the Virgins," by Rheinhold L. Herman, which had rather a bad place on the program.

Emilio Gogorza alternated with the women in gaining favors with his hearers. His first appearance in St. Louis must have been a very gratifying one to him. Gogorza depends on his great artistic temperament rather than any startling voice effects. He is not as big a singer as he was two years ago, but his wonderful expression and great control of his rounded baritone voice still place him in the front rank of popular concert artists. His program was well chosen. "The Pretty Creature," by Storace, a bright little song, was the one which the audience really liked best, although a number of the other songs showed heaps more of voice technic. Everybody liked Señor Gogorza, and may he come this way again.

Mr. Ernst did splendid work with his chorus. There is one thing that his severest critics must admit—he can play accompaniments; he has few peers in that line. Gogorza was delighted with him, and besides the customary tra-la-la handshake, which most audiences seem to look for now as a mark of approval, told Dr. Rieloff, our German consul, that never had he met a better one.

Mr. Fischer, too, did splendid work as aid to the chorus. He is one of our best all around musicians and a man whom everybody likes. What better fate can anyone want?

Mrs. Halsey Ives, president of the club, wears the mantle with great dignity and sweetness which Mrs. Apolline Blair laid down, and to her untiring work the Morning Choral owes a large share of its most successful season.

The Apollo Club, who never sing outside their own concert hall, emerged from that seclusion Wednesday night and serenaded Florence Kelly, of New York, who has been turning society upside down for the month. The boys arranged a very delightful program of songs, getting around the cast iron regulation in their constitution preventing any assemblage of the club members to sing on occasions other than their regular concerts.

E. R. Kroeger gave his first lecture-musical on the "Emotional and Picturesque in Music" at the St. Louis Woman's Club Friday afternoon. Mr. Kroeger's immense musical knowledge, gained only by hard study; his wonderful memorizing of works of great composers, and his effective way in imparting to his audience by a well trained speaking voice, and the masterly performance at the piano, place

him in the front rank as an instructor in this new line of work. Mr. Kroeger commenced his series of piano recitals in Recital Hall of the Odeon on Sunday afternoon.

Some of the town's best known musicians will sing at the palatial home of Millionaire William K. Bixby on Tuesday afternoon for the Memorial Home. The house, the former home of the Kaufmanns, has its own music hall and grand organ, which makes it an ideal spot for any concert. The program will be in the hands of Nellie Allen. Von Hessenbruch, one of our best piano teachers.

With the thermometer 18 degrees below zero, as it has been in St. Louis this week, possibly the many charity musicales may have a boom and cause many dollars to depart from well filled purses to do good to our worthy poor of worthy institutions. The new Guild House Hall of St. Peter's Church held a fashionable audience, mostly women, Friday, to enjoy a program given by society folks, aided in perfect accompanying by Charles Galloway, organist of the church. The honors of the afternoon were evenly divided. Mrs. Will Stanard's songs were delightful. She enjoys the reputation of being the best non-professional singer in town, and a woman who does not conceal her talents but is always willing to do her share in her clubs and to aid in charity. Miss Lackland, another society girl with a fine voice, sang. The songs were set off by some French recitations.

R. P. STRINE.

There, Too?

(From the London Musical World.)

"It is high time that certain London newspaper proprietors entrusted music criticism to men who know their work, instead of giving it to general utility reporters—and other well meaning but incompetent scribes. The ignorance displayed by them makes their criticisms the laughing stock of the distinguished Continental and American singers who delight us at Covent Garden, while the musical habitués of the opera house wish that they would confine themselves to reporting dog fights and other equally unmusical events. If they do not make use of such idiotic expressions as 'he scored heavily in the part of the gay Don,' or 'she lent vocal assistance,' they lavish indiscriminate praise on the unmelodious noises of a German contingent—and omit to slate Calvé for breaking the rhythm in the garden scene and in the concerted music in 'Carmen.' Of course, we all know that opera is of little importance—the mob prefer 'musical comedies,' so called because they possess neither music nor wit; but it may reasonably be supposed that newspaper proprietors do not care to make themselves ridiculous."

Madame Ohström-Renard's Musicales.

A N attractive program was presented by a number of Madame Ohström-Renard's pupils at her studio, 444 Central Park West, Tuesday evening of last week. The singing was most enjoyable, and demonstrated in the highest degree the merits of Madame Renard's method. The singers all showed a fine tone production, excellent style and interpretation, diction and good pronunciation in all languages. The following took part: Mrs. Morris J. Engel, Mrs. L. Nova, Pauline Sternberg, Florence Sloss, May Corin, Selma Linde, Clemenn W. Lundoff, Rene d'Orr, Linley Hancock.

SIOUX CITY.

SIOUX CITY, IA., February 16, 1905.

A N immense audience greeted Birdice Blye upon her first appearance in Sioux City, January 30. Madame Blye was born in Sioux City and had never been in the city since her infancy. She was heartily greeted as she appeared and each number seemed to bring out more and more enthusiastic appreciation.

Madame Blye is a great pianist. Her power to hold an audience through a long program of classical music is a sufficiently exacting test to prove not only her musical ability but also her magnetism. Madame Blye is distinguished by perfect repose and an elegant ease of manner, which greatly add to the charm of her performance. She played Beethoven's sonata, op. 57, and numbers by Rubinstein, Brahms, Chopin, Weber, Henselt, Liapounov's "Carillon" and the immensely difficult "Dornröschen Paraphrase," by Tchaikowsky. All the numbers were fresh and new to Sioux City music lovers, and will be long remembered by those who heard her. That Madame Blye had friends in the audience was evidenced by the many flowers she received.

The following evening Madame Blye gave a private musicale at Mrs. Frederick Heizer's studio, playing "Die Forelle," Schubert-Heller; etude in F, Neupert; "If I Were a Bird," Henselt, and the Rubinstein D minor concerto. Madame Blye paid Mrs. Heizer the high compliment of requesting one of Mrs. Heizer's most advanced pupils, Myrtle Barnes, to accompany her at the second piano. At the close of the performance Madame Blye complimented Miss Barnes upon her excellent work.

Madame Blye was greatly interested in one of Mrs. Heizer's very young pupils, little Annie Galinsky, who played from memory compositions by Bach, Beethoven and Schumann. Frederick, the young son of Mr. and Mrs. Heizer, who played at St. Louis before the National Music Teachers' Association last summer, also played the violin for Madame Blye, and for him she predicted an artist's career. Frederick's ambition seems to have been awakened by his success last summer and he has greatly improved.

Mendelssohn Trio Club Concert.

S T. VALENTINE'S DAY the Mendelssohn Trio Club gave their third concert in the afternoon in the ballroom of the Hotel Majestic. The usual large and fashionable audience was present to enjoy the program. Instead of beginning with a trio Alexander Saslavsky, the violinist, and Charles Gilbert Spross, pianist, performed the Grieg sonata, op. 8, as the opening number. The trios played were Schubert's op. 100 and the Arensky trio. Eleanor Marx, soprano, sang two groups of songs in admirable taste and was warmly applauded. The members of the club played their best, and that is always musically and finished.

A Fine Performance.

(From the New York Tribune.)

"LA GIOCONDA" was given last night at the Opera. Among those present were Mrs. E. Reeve-Merritt, Mrs. Lloyd Bryce, Clare Bryce, Mrs. William D. Sloane, Mrs. H. F. Dimock, Mr. and Mrs. Henry F. Shoemaker, Blanche Shoemaker, Mrs. John R. Parsons, Mrs. Franklin Bartlett, Mr. and Mrs. Rhineland Stewart, Mr. and Mrs. E. Francis Hyde, Mr. and Mrs. Jacob H. Schiff, Mr. and Mrs. John M. Bowers, Mr. and Mrs. Herbert S. Terrell, Mrs. George Bliss, Mr. and Mrs. H. C. Fahnestock, M. and Mrs. M. C. D. Borden and Miss Leary.

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A PUPILS' RECITAL.

A GAIN was Mr. Powers' beautiful studios (of the Powers-Hoeck suite) crowded almost to suffocation by the friends of Grace Leard and Joseph R. Truesdale.

Miss Leard, a beautiful young girl of seventeen, sustained Mr. Powers' reputation as a teacher in a way most convincing to all who heard her. Her voice is a wonderfully beautiful one, of remarkable compass, which she handles surprisingly well. In the Verdi selection, "Sicilian Vespers," her execution was particularly smooth and liquid, while the Strauss songs showed a temperament and gift for interpretation far beyond her years. Her compass extends from G below to G above high C. Great things are expected of Miss Leard. A daughter of the late Rev. Asa Leard, D. D., of Omaha, Neb., she has hosts of friends who will watch her career with great interest. Joseph R. Truesdale, another Princeton pupil, made a great success. His voice, a high baritone, shows conscientious and careful training. In the Spicker and Fielitz selections Mr. Truesdale was particularly happy; his high G in the Spicker songs

ture of Mr. Powers' pupils' recitals, delighted everyone, as usual.

Mme. Lorean Sterling was charming in her French monologues. Her following at the studios and elsewhere are always enthusiastic over her appearances. Miss MacDonald



JOSEPH R. TRUESDALE.

was at her best, playing all the accompaniments with rare skill. The program:

Erinnerung	Spicker
O Schneller mein Ross	Spicker
Joseph R. Truesdale.	
Bolero, Sicilian Vespers	Verdi
Grace Leard.	
Eliland	
Dreams	Von Fielitz
Moonlight	Von Fielitz
Anathema	Von Fielitz
Resignation	Von Fielitz
Mr. Truesdale.	
Allerseelen	Richard Strauss
Ich trage meine Minne	Richard Strauss
Serenade	Richard Strauss
Miss Leard.	
Prelude, by request	Mendelssohn
Berceuse, by request	Mozzkowski
Prelude, by request	MacDowell
Harold Stuart Briggs.	
French Monologue, La Bronette	A. Lorean
(Written for Madame Lorean Sterling.)	
Madame Lorean Sterling.	
Ich Liebe Dich	Grieg
Slumber Song	Grieg
The Swan	Grieg
Rosebud	Grieg
Mr. Truesdale.	
I Once Had a Sweet Little Doll, Dears	Henachel
A Simple Shepherdess	Willeby
Angling	Stutman
A Moi	Bernberg
Miss Leard.	
A Faithful Heart	Oslet
Mr. Truesdale.	
Flora MacDonald, accompanist.	



GRACE LEARD.

was beautiful, so full and vibrant, without the slightest effort, while his mezzo voice effects in the Grieg songs spoke volumes for his training. Until Mr. Truesdale finishes his law course he will often be heard in the circles in which he moves, and publicly if he can be induced.

Harold Stuart Briggs, always so popular, a regular fea-

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Musical Briefs.

Beethoven's "Kreutzer Sonata" was substituted for the Schumann sonata in A minor at the eighth in the series of "sonata talks," Monday afternoon of this week at the Severn studio, 131 West Fifty-sixth street. The sonata was analyzed by Edmund Severn, and then performed by the lecturer and his wife.

Students of the American Institute of Applied Music are to give a recital Friday evening, February 24.

Beatrice Fine will be the assisting singer at the chamber music of the People's Symphony Auxiliary Club at Cooper Union, Thursday night of this week.

Mrs. Ambrose Travers gave a musicale at her home, 321 West Fifty-first street, Wednesday evening of last week. Elfert Florio, the operatic tenor, and his pupil, Dr. Jefferson Egan, sang some interesting numbers.

Aino Ackté is the first of the Metropolitan Opera House singers to break camp here. She will sail for Europe next Saturday, and go to Paris, where she has several operatic engagements.

Selections from Sir Julius Benedict's oratorio, "St. Peter," will be given at the West Presbyterian Church, West Forty-second street, next Sunday evening, under the direction of Bruno Huhn.

New York College of Music.

STUDENTS of the New York College of Music gave a concert at the college hall February 15, the program being made up of piano, vocal, violin, recitation, two piano and ensemble works. This large field in the musical art was well covered, the players and singers showing unusual abilities in their several lines. The participants, in the order of appearance on the program, were Otto Stahl, Hans Borchardt, Bessie Reuben, Lizzie M. Eldridge, Harriet Schaefer, Frances Stadtholtz, E. Decker, Sadie Goldstein, Celia Sofer, Florence E. Parter, Anna Cohen, Teresa Strohuber, Ella M. Cummings and Henrietta Hutmeyer. Friday evening of this week there will be a lecture on "How to Listen to Music." Messrs. Hein and Fraemcke certainly know how to attract desirable people to the various doings in the hall of their college.

Frederick Wheeler in Oratorio.

FREDERICK WHEELER, who succeeds Witherspoon at the Church of the Divine Paternity May 1, sang last week at New Brunswick, N. J., in "Saint Paul," and this week he will sing with the Harlem Oratorio Society in "Samson and Delilah."

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For particulars apply to SATURDAY EXTRA DEPARTMENT.

LONDON Musical News asks: "Is a conductor always necessary?" Sometimes six are necessary, as the New York Philharmonic Society is able to testify this season.

ERNEST SCHELLING, the distinguished pianist, arrived in this country last week. He will play with the leading orchestras and is also booked for an extended recital tour.

A COMMITTEE, of which Count Hochberg and Joseph Joachim are members, has been formed for the purpose of holding a great Handel festival in Berlin. The date at present fixed is April, 1906.

FRITZ SCHEEL having declined the honor of conducting the last Philharmonic concert of the season, it is unofficially announced that Gustav Kogel, of Frankfurt, Germany, has been selected as the leader of the concert in question, and that his leading number will be Liszt's "Faust" symphony—a welcome choice.

FELIX WEINGARTNER conducted a concert of the Philadelphia Symphony Orchestra in that city last Thursday and scored a huge success. His visit here has been a series of artistic triumphs, and when the great conductor sailed for home yesterday (February 21) it must have been with a sense of having accomplished a grand work in grand style.

EUGENE YSAIE and Fritz Kreisler will play the Bach concerto for two violins at a pair of charity concerts to be given in Carnegie Hall March 13 and 14. It is understood that these two great violinists have consented to appear together solely in order to please the music critics of the daily papers, who love such artistic combinations and rave over them with peculiar pleasure.

IT has been arranged that Felix Weingartner shall conduct the Colonne Orchestra at the Beethoven Festival in Paris, which is to extend over four days. In the programs will be included the nine symphonies, violin concerto and piano concerto in G major. A performance of "Fidelio" may perhaps be arranged at the Opéra Comique. The celebrations will be concluded with a banquet. Weingartner will also direct a Beethoven festival at The Hague during the summer.

SATURDAY evening Orefice's new opera, "Moses," was produced at the Carlo Felice Theatre in Genoa with marked success. Orefice is the young composer whose opera "Chopin" recently attained to such quick popularity in Italy. It now is being given at many of the Continental opera houses, and everywhere repeats its Italian success. "Chopin" has not been heard in New York as yet, where the novelties this winter were that quartet of brand new works, "Lucrezia Borgia," "La Gioconda," "The Masked Ball" and "Die Fledermaus."

RICHARD STRAUSS' name heads the list of composers on Vienna orchestral concert programs for the season, there having been more of his works played than of any two other composers. The most recent Strauss performances in Vienna were: those of the "Sinfonia Domestica," "Don Quixote," "Heldenleben" and "Tailleur." Nuremberg, too, honors Strauss immeasurably, and a fortnight ago he was invited to conduct an orchestral concert there devoted solely to his own works. The program embraced "Don Juan," "Tod und Verklärung," "Feuersnot" (love scene) and the "Sinfonia Domestica." It goes almost without saying, of course, that Strauss' success and that of his works was tremendous.

THE MUSICAL COURIER is in receipt of a special invitation to attend the first Alsace-Lorraine music festival in Strassburg, May 20, 21 and 22, 1905, and will send a correspondent to that place to report the event. The conductors of the festival will be Gustave Charpentier, Richard Strauss, Gustav Mahler and Professor Stockhausen. The artists engaged are Ferruccio Busoni, Henri Marteau, Dr. Felix von Kraus, Madame Kraus-Osborne, Gerard Zalsmann, Maikki Järnefelt, Paul Daraux and M. Comèné. Among the most important works to be produced at the three festival concerts are Strauss' "Symphonia Domestica," Charpentier's "Impressions d'Italie," Franck's "Les Béatitudes," the finale of Wagner's "Meistersinger," Mahler's fifth symphony and Beethoven's "Ninth." Tickets and further information may be obtained at the Strassburger Theater and Konzert Bureau, Sleidan Strasse, No. 3.



What the Others Are Saying.

A MUSICAL REVIEW, TOLD CHIEFLY IN QUOTATIONS.



THE manager of the Metropolitan Opera House gave himself a benefit last Thursday. That in itself was nothing extraordinary, for it has long been customary at our local temple of operatic art that the manager shall give himself a benefit each season, enlisting for it the services of all his "stars," who donate their presence and their voices gratis for that one evening only. We believe that the chorus, too, assists gratuitously. But the orchestra insists on pay. The orchestra is composed of a number of cynical gentlemen. They do not object to benefits when the benefit benefits them. As one of them remarked: "Are we not playing all season for the director's benefit?" That was a sage observation. Maurice Grau conducted grand opera nominally for a number of society boxholders; really for himself. Heinrich Conried has learned the lesson. He is a man of long vision and assimilative mind. Consequently he inserts the obligatory "gratis benefit performance" clause in his contracts with the "stars," and at the end of the season he accepts from them the benefit aforementioned. As has been said, that in itself is not extraordinary. But the works which Mr. Conried chooses for his benefits, and the methods with which he makes them attractive to his public, are extraordinary. Last year it was "Parsifal," this year it was "Die Fledermaus." We will say nothing about "the drop," the "contrast" and the "far cry." We are not parochial, and, being business men ourselves, we appreciate the significance of that very contrast which seems to excite so much indignation in certain virtuous breasts. We think we understand Mr. Conried. We know that he is an artist, and we know that he entered the field of grand opera with lofty aspirations and exalted ideals, higher than Trinity Church steeple. But Mr. Conried is a man of long vision and assimilative mind. He bumped his head once or twice against the stone wall of prejudice and ignorance. That was enough. Now, Mr. Conried stays on this side of the fence and does not try to climb the wall. He finds the sledding easier by steering alongside the wall, and he is getting to be a noticeably fine sledder. There is no allegory in this plain statement of facts. Mr. Conried is no fool. Deep down in his heart he has buried those lofty aspirations and exalted ideals high as Trinity Church steeple—because he is a man of long vision and assimilative mind. If New York is not the public for Mr. Conried, then at least Mr. Conried is the man for the New York public. See the point? So does Mr. Conried. You and I and Mr. Conried know that such a performance of "Die Fledermaus" as was given at the Metropolitan Opera House last Thursday would not be tolerated at the dignified opera houses of Moscow, Budapest, Vienna, Hanover, Elberfeld or scores of others. They might give Johann Strauss' masterpiece—and some of them do—but they would never give it as a vaudeville. In Europe an opera house is never a variety theatre. But in New York? Pouf! "Anything goes," as the vernacular has it, and the more sensational it is the better it "goes." We have confidence in Mr. Conried's judgment, and we regard the late "Fledermaus" performance as his eloquent commentary on the taste and intelligence of his public. For Mr. Conried is a man of long vision and assimilative mind.

The New York daily papers next morning told the citizens of this proud burg what had happened in our art temple on Broadway. We herewith present those comments to all the nations of the earth, so that they, too, may marvel, and see what stranger things there are in America than the oldest inhabitant of Europe has ever seen in his own hemisphere.

The proud and perennial Herald calls the performance a musical "high jinks," an operatic "three ring circus" and "a hot time in the old town," and then proceeds in this fashion:

Great night? The "greatest ever" in the Metropolitan. My! My! What a time it was! Worth any kind of money to see the big crowd of famous lyric artists "doing stunts" lyrically in the ballroom and supper scene, to see the Isolde and Evas and Marguerites and Gildas and Lucrezia Borgias and Brünnhildes and other imposing operatic ladies throw off the shackles of their customary dig-

nity, join hands with the Romeos and Tristans and Siegfrieds and Lohengrins and Rodolfos and dance music drama to tatters. In fact, the spirit of carnival would have been perfect if those in the boxes had only pelted the stage with conetti, and the orchestra chairs occupants had risen to even a decorous cancan in the aisles. As it was, the house fairly bubbled in sympathy with the stage and let pandemonium loose with its applause when the time came.

The stately Staats-Zeitung, in a series of luminous paragraphs, says this:

And one need not reproach the public for going to the opera house yesterday in search of something other than high art. It is a human and a forgivable trait to wish to know how the popular and big stomached (beliebten and beleibten) singers look when they are not acting roles, but simply acting naturally. One is anxious to know whether those singers are also "kings in under drawers." ("Könige in Unterhosen.") However, things did not proceed as far as that yesterday, even if the Tyrolean Quartet of Messrs. Pollock, Burgstaller, Van Rooy and Blass did wear trousers that were not proper for mountaineers. Some of the "stars" appeared in civilian dress, but despite that fact were nevertheless compelled to sing and dance until they had no more breath left.

The early Evening Post, which usually has its ear to the ground, listened around the lobby of the Opera and tells the following:

Indeed, on leaving the house some one was heard asking: "Is this a dramatization of the Arion or the French ball?"

But the woolly World has all the other papers beaten to a pulp as far as descriptive power is concerned. The World calls the performance "a vaudeville," and says "it soon became evident that the public's only interest in the work was to see how much grand opera stars would unbend in comic opera." The dignified director, Mr. Conried, we are told, "disguised himself in a dress suit and a set of Frank Bush whiskers, mingled with the guests and personally supervised the circus." The performance itself impressed the World's reviewer in the following manner:

A performance was held at the Metropolitan Opera House last night that for sensationally humorous features made a three ringed tinsed circus production look pale pink. The occasion was Herr Conried's benefit; the excuse, the first production at this opera house of Johann Strauss' comic opera "The Bat."

The penny Press is in line with its big brothers, and finds that:

Of course, art played no more prominent part than in previous seasons on similar occasions; indeed, it was thrown to the winds and gave way to a reckless spirit of revelry. But that was just what Mr. Conried sought and what the many persons who had bought seats at increased prices wanted.

To see one's idealized heroes and heroines of grand opera descend to the plane of human life and disport themselves as if possessed by many devils is a most unusual pleasure. Few could resist such a temptation, and Mr. Conried knew that well when he planned what proved to be, from every viewpoint save that of art, a big success.

Imagine Siegfried Burgstaller, dressed in Tyrolean costume, planting a loud resounding kiss on the face of Brünnhilde Aekté, who wore the costume of a Scandinavian girl! Think of Caruso, in evening clothes, dancing the light fantastic with Madame Nordica in ball dress, who not long since was Kundry, the temptress; Olive Fremstad, blond, but garbed as Carmen, rocking on the arm of Mephisto Plançon in his "glad rags"!

Such and similar things were seen in the second act of "Die Fledermaus" last night, and amid it all was planted a sort of Sunday night popular concert, at which Maria de Macchi, Blass, Burgstaller, Pollock, Van Rooy, Aimo Aekté, Scotti, Louise Homer, Lillian Nordica, Caruso, Geraldini, Olive Fremstad, Emma Eames, Plançon and Nuibo sang for the benefit of Mr. Conried's audience and



the guests of Prince Orlofsky's ball, and were applauded tumultuously from both sides of the foot-lights.

The gentle Globe has an observing critic, who came away with these impressions:

You could feel the tension of the audience—the kind of audience that has just one phrase for singers, "song birds," and never thinks of them as quite human. It almost "ah-h-ed" audibly as the concert proceeded. There were the final trio from "Faust," the quartet from "Rigoletto," and a Tyrolean quartet that Van Rooy, Burgstaller, Blass and Pollock sang in a way that seemed close to frank burlesque. (Somebody said the intelligent Van Rooy had a true sense of the occasion.) Ackté in a bright peasant dress whisked through a Norwegian song. Fremstad in Spanish costume shivered and writhed through a Spanish tune. Scotti came nearer to his beloved Falstaff than he has ever come before, by wearing his dress and singing his tunes. And so on to the end. "Hot stuff!" cried the gentleman behind us in ardent joy.

The midday Mail calls the offering "frankly an operatic circus," and says that the audience "shrieked with laughter." No mention is made of what the gods did. "Siegfried" Burgstaller "looked at least 8 feet high in Tyrolean peasant garb, and he fervently embraced "Brünnhilde" Ackté, whose long yellow hair floated over a Finnish peasant dress.

The sarcastical Sun says:

The truth seems to be that people were asked to be astonished at the general lavishness of the expenditure made for this performance and to gape at the appearance of Caruso, Nordica, Fremstad and the rest in a café chantant spectacle at a masquerade ball. It was perfectly plain that the public had made up its mind to be amused by two things, first the spectacle of great operatic stars capering through the rollicking action and dances of the operetta, and secondly by the "stunts" which they elected to perform in the concert scene.

And here ends the budget of comment on the director, the benefit and the audience. But the box office receipts were given out as being something over \$20,000, and therefore we were led to remark in the early part of this deep and delightful essay that Mr. Conried is a man of long vision and assimilative mind.

Mr. Mottl—Felix by forename—is another gentleman who did not require a lifetime to understand and properly gauge the New York public—and be it understood that the New York public is not the American public! One of our local newspapers has the appended tale of Mottl and his opinion of "the greatest opera in the world":

Every returning traveler or visitor has some new tale to tell of the enthusiasm with which Mottl spoke of getting out of this country.

He said that he would have left on a coal barge rather than have delayed his departure a minute longer. He says that no money could ever persuade him to return to the Metropolitan Opera House, although he liked New York very much.

One of the stories he loves to tell refers to a production of "Das Rheingold," when he protested that it was impossible for a mezzo voice to sing the music of the first Rhine daughter, as it should be sung by a high soprano. He said that was imperatively necessary.

"You know that," answered the power against which there could be no appeal, "and so do I. But the public does not know it."

Herr Mottl did not feel that he could do his best when such rules prevailed.

That dear, devoted, dampfool public!

Another conductor, Weingartner—a Felix, too—will make Berlin sit up and Munich take notice when they read this quotation from a speech made by him last Sunday evening at a dinner given by a German club:

"I shall relate in Germany what a cultivated taste there is here in America. I have experienced praise here, and also blame, but I have discovered no indifference. Indifference is the bane of an artist. Indeed, I believe the average New York audience can follow an artist, a musician, to much greater heights than can the average German audience. The enthusiasm shown here over Bee-

thoven's 'Ninth' symphony certainly shows a high musical education."

We hear someone laughing, but it is hard to say at this distance who it is.

Nikisch, another conductor, prefers to let someone else do the talking in public. He merely conducts. A member of the Boston Symphony Orchestra recently wrote the following about Nikisch:

At a concert performance Herr Nikisch comes in, looks at us steadily for a moment or two, commences with a quick but slight movement of his baton; we are again possessed, and none of his special points are forgotten. When all goes smoothly in the music he often ceases to beat time until some slight sforzando, or some effect is wanted from a certain instrument, then he merely indicates the desired result with a very slight movement of the baton. He never makes a single unnecessary bodily movement of any kind, and that, I believe, is the reason why, when he does make any bigger beat than usual, or make any sudden change of facial expression or gesture, it produces instant effect. When we see wild gesticulation over nothing, or a baton whirling madly in the air all the time, such methods fail to excite us in the least degree; in fact, such antics become a source of irritation, and they bother us exceedingly.

A small, still voice comes from Springfield, via the Republican, of that city. Here it is:

Pessimists sometimes say that Springfield is an unmusical city. They might consider THE MUSICAL COURIER's estimate of New York:

"About one-tenth of 1 per cent. of the people of Greater New York and its vicinity are seriously interested in music in its absolute form, and about 1 per cent.—say 50,000 of the 5,000,000 within a radius of 25 miles of our City Hall—can be looked upon as a possible element from which to extract the essence of music in its artistic sense. The basis is about the same with most of our communities, and it is for this reason that music publishers who did not see this failed, and that nearly every publisher is compelled to pander to a lower taste if he desires to succeed."

By this ratio Springfield should have something like sixty-five music lovers. There are more than that, say, 200. But there are thousands who like a tune.

"Caruso is not to sing 'Faust,'" says a New York evening paper. No?

Fanny Bloomfield Zeisler, in a magazine interview, has some consoling things to say to those composers who fill a crying need by writing melodious piano music in the lighter forms. Henry T. Finck is another protester who never tires of telling a listening world that sonatas, fugues and Brahms variations are all right in their proper place, but that such a place is not a concert, where musical enjoyment should be the first consideration for the audience. Madame Bloomfield Zeisler voices her championship for modern compositions in these terms:

As to pieces by modern composers who are not played generally by pianists, I try to include a few in each of my recital programs. And I have generally found that the audience is with me. * * * I have found that devoting ten or fifteen minutes to their compositions is refreshing, and makes us enjoy the giant things more that follow. The menu of a dinner cannot be all soup and beef-steak. There must also be some light little things, and a musical program must have the same characteristics. They are as correct in this case as in that of the menu. Schütt, Poldini, Moszkowski, Godard and Chabrier have given us some charming examples of modern, lighter work. Poldini, for instance, a pupil in piano playing of Rosenthal, and now living in Switzerland, has written among other things little sets of four or five pieces that are very attractive. Whenever my pupils have studied one of his compositions they have invariably gone in search of more of them. A set of études are among his more ambitious achievements. This season I am playing a few things by living pianists. And why should I not? If they are not as great as the Beethoven symphonies they are written well for the piano; the public likes them, and so do I. I am not averse to paying a compliment to a colleague who deserves it.

The following item appeared in some of the Sunday papers, and as it has the appearance of a press agent's ruse it cannot be accepted as truth:

PADEREWSKI IN A RAGE.

REFUSES TO PLAY IN CINCINNATI UNTIL A PROGRAM "AD" IS TORN OUT.

CINCINNATI, February 18.—Ignace Paderewski, the pianist, became very angry this afternoon, and for a time refused to go on with his concert at Music Hall because there had been inserted in his programs an announcement of a coming concert by Eugen d'Albert, in which d'Albert was spoken of as the "world's greatest player of Beethoven."

Paderewski was finally appeased by having the objectionable page torn from the programs before they were distributed.

It would seem impossible that anyone claiming an artistic distinction could make of himself such a cad as this item represents Paderewski to be. A press agent who cannot differentiate between a story to be devised for a cheap performer and an artist should not be tolerated. It is impossible to believe that Paderewski could conduct himself as if he were a little, narrowminded or envious musician such as this news depicts him. Impossible! It would make him appear really as a silly fool. The item above is actually an advertisement of d'Albert at the expense of Paderewski.

After Franz von Vecsey's second concert in Boston Philip Hale wrote the following in the Boston Herald about the little violin wonder:

Again there was an exhibition of surprising mechanism that might well excite the admiration of musicians, experienced virtuosos and general public. Again there was the display of pure and sympathetic tone, and of quiet, easy mastery of acknowledged difficulties. And it may be said that there were moments yesterday of true musical expression far removed from mere mimicry of a teacher, spontaneous, not due merely to an unusually retentive memory. The boy in passages of the chaconne stood on a higher æsthetic plane than he did at any time during his first concert.

It is not necessary to repeat what has been said in the Herald about the inevitable line that separates the emotional display of a child and that of a man. Von Vecsey, when at his best, interprets as one might expect from a boy of unusual technical acquirement and musical instinct. His performance is all the more delightful for this reason to all those interested in such phenomena. Were he, at the age of eleven or twelve, to play with the emotional experience, the passion, the knowledge of the man of the world, he would be not a phenomenon, but a monstrosity. Applauded again and again, he added pieces to the program.

In Gustav Kobbé's "Opera Singers" there is the following story illustrative of the manner in which tenors are sometimes engaged for grand opera in New York:

A more romantic story of Caruso's engagement is told by Gustav Kobbé in "Opera Singers":

"He (Mr. Conried) argued that if you were to ask almost anybody you met on Broadway who the leading American actor was, the answer would be Mansfield. By analogy, he concluded that there must be some Italian tenor so far above his fellows that any and every Italian asked for the name of the greatest living Italian tenor would answer with the same name. So he put on his hat and walked up Broadway. The impresario (as yet without a company) strolled along until he came to a neat looking bootblack stand, seated himself there, and proceeded to procure an unnecessary shine, all in the interest of art and himself. The proceedings having reached that stage when Tony was applying the paste, the impresario asked, casually: 'Who is the greatest Italian tenor?' Tony looked up and without hesitation answered, 'Caruso.' The impresario returned to his office and pondered. He asked one of his assistants if there were anything relating to Caruso in the office records. A contract was discovered between the tenor and Grau for the following season, but Grau's retirement had vacated it. Conried pondered again. Suddenly it occurred to him that there was an Italian savings bank in the city, and forthwith he again put on his hat, walked to the corner of Broadway and jumped on a car, jumped off again at Spring street, and walked in the direction of the Bowery until he saw

the bank's sign in gold lettering. Conried introduced himself to the president of the bank, Mr. Francolini, and then asked him who was the greatest living Italian tenor. 'Caruso,' said Francolini. 'And what is more,' he continued, 'the secretary of our bank, Mr. Simonelli, knows him, and can tell you all about him.' The upshot was that, after a chat with Simonelli, who also knew the singer's agent, the secretary of the bank was authorized by the impresario to conclude the engagement with the tenor by cable. Thus the dictum of a bootblack was the first step in the coming to this country of one of the greatest singers we have had here."

That will be all for today.

HERE is another snide light on opera, thrown by the New York Press:

Louise Homer had trouble with the high notes of Ortrud, and had another sort of trouble in that scene of the second act in which Elsa leads Ortrud into her home. Miss Ralph was of the opinion Ortrud should enter first; Madame Homer was contrary minded. For a few seconds the two singers pushed and pulled each other. Ortrud triumphed, however, and freeing herself from the grasp of Elsa, who was trying to pull her into the door by main force, raised her right arm in the nick of time in that gesture of vengeance which Lilli Lehmann and Schumann-Heink also favored. It was an unbecoming exhibition. Such misunderstandings should not occur on the stage of the Metropolitan.

Why not? They are part and parcel of the show, and the operagoers would rather see one such scene than hear all the fine singing in the world. Opera in New York is a thing unique and quite unlike opera in Berlin, Paris, Dessau, Bielefeld or Liege.

LUIGI MANCINELLI has just completed his new oratorio, "Sancta Agnes," which will be produced at the Norwich festival in October. The libretto, which is in Latin, has been written by Professor Albini. There are several solo parts and the work contains a number of choruses. At a private performance in Milan the music impressed hearers as being remarkably melodious and refined and full of pathos, the chief features being a duet, "Livia's Lamentation," and the "Funeral March." The oratorio is dedicated to the young musician, Max Mancinelli, son of the composer.

JOSE VIANNA DA MOTTA will be heard on the evening of March 7, at Mendelssohn Hall, with the Volpe Symphony Orchestra, when he is to play the Beethoven piano concerto in E flat. The orchestra will play "Egmont" overture, Beethoven; Brahms' second symphony and Liszt's "Les Preludes." On February 25, at Mendelssohn Hall, Da Motta is also to be the chief attraction. The occasion is announced as a "concert of antique German and French music," and Da Motta will contribute Mozart's A major concerto and Beethoven's "Fantasia," op. 80, for piano, chorus and orchestra.

EUGEN D'ALBERT'S second recital will take place at Mendelssohn Hall on Thursday afternoon, March 2. All the pianistic pilgrims will be there without fail.

KREISLER IN DENVER.

[SPECIAL TO THE MUSICAL COURIER.]

DENVER, Col., February 18, 1905.

FRITZ KREISLER received great ovation for marvelous performance tonight with the Tuesday Musical Club, of Denver, Hattie Louise Simms conducting.

F. T. M.

Francis Rogers' Dates.

FRANCIS ROGERS has the following engagements for the next fortnight:

February 23—New York, private musicale.
February 26—Boston, recital St. Botolph Club.
February 27—Boston, concert Jordan Hall.
February 28—Southboro, Mass., recital at St. Mark's School.
March 2—Boston, private musicale.
March 3—Washington, concert Hotel Willard.
March 7—Princeton, N. J., concert Alexander Hall.
March 8—Greenwich, Conn., recital at Rosemary School.



UNTIL last week I confess I had but small regard for 'cellists. Having myself studied the piano, I shared with most other pianists the ill concealed contempt which they feel for their cousins of the stringed instruments. Nearly all the 'cellists I had ever known were men of a doleful cast of countenance, with a cynical view of life, fond of wearing flowing neck garb and colored silk handkerchiefs, and given to a chronic bewailing of the lack of solo opportunities on the 'cello, and the dearth of an adequate concert literature for that instrument. One 'cello playing chap of my early Berlin days had a working knowledge of philosophy, and in a certain café debate quoted Herbert Spencer's theory of melody. But I afterward found out that the 'cellist in question played piano very well, and had a brother who taught piano at a municipal conservatory. For some reason or other I could not be made to believe that a 'cellist thought much about music after he had acquired his staccato, and was able to lose any ordinary accompanist in Davidoff's "Am Springbrunnen." I did not change my mind until quite recently, when I met Anton Hekking at an orchestral concert, and let fall a chance remark about "the conductor who would not and the conductor who could not make a forte."

"Who is worse?" I asked Hekking.

"Forte is a relative term," answered he, without looking in my direction.

"But even the critics are agreed—"

"All criticism is relative," interrupted Hekking; and just then the symphony began.

When the last note had sounded I turned again to the 'cellist and said: "About forte being a relative quality—" "Is it a quality?" he asked. "If you'd like to walk down Broadway as far as my hotel we might go into that matter a little deeper."

We pushed our way around the crowded corner, and, as we swung into Seventh avenue, Hekking continued: "You see I always feel a bit sorry for conductors who are accused of too much or too little forte, and critics whose scale of dynamics seems all wrong. Sometimes it is and sometimes it isn't. And sometimes both the conductors and the critics are wrong."

"I don't quite see—"

"Before all things we must not judge all hearers alike, whether they be conductors, critics or merely listeners for pleasure. They have their physical differences—even anatomical differences—which ought to be considered. Have you ever stopped to reflect that the thickness of the skull varies in different individuals, and have you calculated what effect Strauss might have on a person with a thin skull, and Mozart on a person with a thick skull? Or, do you imagine that every conductor is sensitive to sound in the same degree and manner when he stands on the platform and acts as the direct reflecting medium of the clarinets, horns, trombones and tubas, which are all pointed straight at him?"

"Well, your question—"

"The shape of the head tells an interesting story to one who knows. I need hardly remind you that at a very early period of foetal existence the cerebrum is inclosed in a membranous capsule external to the dura mater and in close contact with it. This is the first rudiment of the skull, the cerebral por-

tion of which is consequently formed before there is any indication of a facial part. Imperfect development or ossification of these rudimentary parts often gives rise to peculiarities in hearing."

"Then the critics who—"

"Comparative anthropology classifies human skulls as dolichocephalic, or long, mesocephalic, or medium, and brachycephalic, or broad. Now, after determining the shape of the skull, other considerations should follow, such as the condition of the cranial sutures, the size of the auditory meatus—"

"But are not all meatuses—er, I mean meati—"

"Certainly not, nor is the auricular opening always the same in shape and position. But aside from the mere function of hearing there is, too, the doctrine (expounded by some of our best medical scientists) that regards the form and proportions of the skull as an index of the mental qualities or temperament. Have you ever looked into craniognomy at all—"

"I read in the Herald that the Bertillon system—"

"Not at all the same thing. The measuring of the craniometrical planes has nothing to do with their construction. The brain shell or the brain bowl is studied only externally by Bertillon. Do you know anything of craniotabes, for instance?"

"I can't say that I have read him; but—"

"Craniotabes is a circumscribed softening of the bones of the skull, resulting in patches of thinness. It is a rachitic disease of infancy. Then one's hearing may be impaired, too, by furuncle, or boil, cellulitis, impacted wax, foreign bodies, bony growths, and wounds or other injuries of the drum membrane."

"Then the critics might—"

"All diseases of the ear are divided into those of the auricle, the external auditory apparatus, the middle ear and the mastoid process."

"Now, I suppose the middle ear—"

"Then there are congenital malformations, such as deformities, appendages and supernumerary growths, cutaneous diseases, inflammatory processes attacking the cartilage, tumors, catarrh, congestive condition of the Eustachian tube—in the latter there is the result of a closed tube, with partial deafness and constant noise. Then the abuse of alcohol often impairs the hearing, and causes whistling or buzzing, or crackling noises in the ear."

"That interests me. A man who drinks, therefore—"

"And then the small bones, the muscles and the cartilages of the ear—the subject is well nigh endless. One man in a thousand has a perfect hearing ear and—"

"I see now why dynamic force—"

"Ah, that brings us to the subject of acoustics. And just here let me remind you of the researches—with which I assume you to be familiar—of Helmholtz, Poynting, Thomson, Sabine, Rayleigh, Ebbinghaus and Waller, to name only a few."

"Of course at college—that is—you know, in America we—"

"The Helmholtz theory, for instance, has received confirmation on the pathological side by the discovery that, in certain individuals, the hearing of tones is abrogated over a definitely circumscribed portion of the scale (called tonal gap) or is abrogated in general, but retained over a similarly circumscribed area (called tonal island). Vivisectional experiments on dogs seem to show that excision of the tip of the cochlea (where the membrane is widest) produces a deafness to bass tones."

"Now, if in dogs, why not—"

"Exactly. And then come the purely acoustical properties of a hall or concert room, per se, and in relation to the individual room. The sound waves spread out into the surrounding medium with a velocity called the 'velocity of sound,' which depends alone upon the elasticity of the medium with respect to a compression and upon its density, if the medium

is homogeneous. Like all waves they may experience reflection, or echoes, refraction, as when passing cold air to hot air, or dense air to rare; dispersion, interference and—

"For instance—"

"I know what you would say. In dry air it is 331.36 metres per second. The acoustic success of a room depends largely on the nature of the tonal reverberation. It should not exceed two seconds by more than a few tenths of a second."

"Therefore the critical ear, for instance, when listening for intonation on the violin, or pedaling on the piano—"

"The material of which the hall is made must not be forgotten, as that influences the absorbing power. The capacity for hard pine wood sheathing is 0.061; plaster on wood lath, 0.034; plaster on wire lath, 0.033; audience—per square metre—0.096—"

"Measuring audiences by the metre is perhaps—"

"An isolated woman absorbs 0.54 and an isolated man 0.48—"

"Well, isn't that rather—"

"Carpet rugs, 0.20—"

"I believe we are—"

"Plants, 0.11—"

"Isn't this the hotel—"

"Upholstered chairs, .30—"

"I'm afraid I'll have to be going—"

"Oh, is this the Victoria? What a pity. It's a positive delight to meet a man so thoroughly posted and so willing to tell what he knows. I hate these persons who merely dabble in things and then assume the grand manner. You know I never read articles on music by musicians, or even criticisms about my playing. I have just given you a few hints why. If you'd like to come in and let me go over the ground thoroughly—"

"I'm awfully obliged, but really—"

"I could convince you—"

"I'm sure you could. Here's a Columbus avenue car—"

"I admire a man who—"

"Thank you, thank you, a thousand thanks—"

"I could tell you, for instance—"

"Good-by. Auf Wiedersehen."

"You see a conductor's forte—"

The "all aboard" of the conductor and a sudden jump onto the rear platform saved me.

I shall never doubt a cellist again.

LEONARD LIEBLING.

Prizes for American Composers.

THREE prizes of \$500 each are offered for the current year for the best compositions submitted by American composers as follows:

First—For a piece for full orchestra.

Second—For a concert piece for chorus, with orchestral accompaniment, with or without solo voice parts.

Third—For piece of chamber music for any combination of instruments.

The term "American composers" is restricted to those born in the United States of America.

The compositions offered for prizes are to be submitted on or before July 1, 1905, and will be passed upon by the judges appointed by the trustees, namely: B. J. Lang, J. K. Paine, Franz Kneisel, Walter Damrosch and H. E. Krehbiel.

The decision of a majority of the board of judges is to be binding on all parties concerned.

The compositions are to be sent anonymously, and the name of the composer is to be contained in a sealed envelope, forwarded with the composition.

No composition shall be eligible for a prize which has been published or which has been performed in public.

The compositions sent will remain the property of the composers, and will be returned to them at the end of the competition, if so requested by them.

All communications in reference to the competition should be addressed to Otto Roth, secretary, Box 138, Back Bay post office, Boston.

The fourth chamber music concert at the Gewandhaus in Leipzig was given by the Chaigneau Trio from Paris. Schumann's D minor trio, op. 63, and Saint-Saëns' trio in F major, op. 18, were heard.



COMIC opera investments pay big dividends when the investors are sufficiently fortunate to hit upon a substantial success. As an instance, "A Chinese Honeymoon," which has just passed its thousandth performance in London, has been played by two American companies for more than two years. Allowing, therefore, 2,000 performances altogether and receipts averaging \$1,000 a night, the total would be about \$2,000,000.

This may explain why the Shuberts, who started the season with four dramatic productions, now have only one—Ada Rehan—in "straight" drama, while the other ten of their present eleven companies are devoted to comic opera. These productions are expensive to stage, but, as shown above, are likely to yield bigger returns.



The most important feature in the success of the up to date comic opera is its book, next its music; the least important being its lyrics, which may be interpolated by any of the many popular music publishers who besiege the managers with their "hits." This was not true in the palmy days of W. S. Gilbert, but during the subsequent years the versification of songs grew steadily less momentous to theatregoers. Some of the most popular ditties of the past few years have been twaddle, purely and simply; often, as in the case of "Mr. Dooley," containing lines of no more wit than is in the syllables "o-o-o-o-o-o." "Wang," in which De Wolf Hopper is starring again, seems about the last of the comic operas to have really creditable lyrics. The delicate charm, subtle wit and the ingenious rhyming of "A Pretty Girl, a Summer's Night," have made that ballad as acceptable in cold type as with musical setting. "The Man With an Elephant on His Hands" is also of the immortal order.



When Maurice Levi, the composer of "Higgledy-Piggledy" and "The College Widower," was abroad he was entertained at dinner in the House of Commons by Sir Thomas Dewar, and afterward at Sir Thomas' office at Waterloo Bridge, so when the distiller knight returned from the auto races at Ormond Beach he received a cordial invitation from Mr. Levi, who is now the musical director at Weber Music Hall, to occupy a box there as his guest. Sir Thomas smiled down at Levi throughout the performance. Afterward, when he met Mr. Weber he said: "I have seen a great many theatrical productions and I can truly say that yours has pleased me greatly. You have so many beautiful women in your chorus and the fun is so constant." Then turning to Mr. Levi, "The music is the most attractive I have ever heard." No wonder Maurice throws out his chest these days.

"Buster Brown" is still making mischief to fast or slow music at the Majestic to the enjoyment of juvenalia.



A new topical song, with special political flavor, entitled "Tammany," by Gus Edwards, is now being sung by Jefferson de Angelis in "Fantana," which goes gayly on its melodious career at the Lyric. The new song has an Indian chorus accompaniment, the singers personating Tammany braves.

Katie Barry, the bright little comedienne of "Fantana," has caught the fancy of the audience, and next to De Angelis is considered the favorite performer. The "My Word" song is delivered by Miss Barry in such an imitable style that it wins numerous encores. Incidentally it is interesting to note how many little women are enormously popular with comic operagoers.

Flora Zabelle, Edna May, Clara Belle Jerome, Fritz Scheff, Toby Claude, Edna Wallace Hopper and Grace

Cameron are in the midget queen class of favorites. Whether the blonde is more beautiful than the brunette or not it seems certain that the "wee lady" is the choice of the gods in general—and the gallery gods in particular.



In "Fatinitza," as sung by Fritz Scheff and her company at the Broadway Theatre, there has been a successful attempt on the part of Harry B. Smith to bring Von Suppe's little opera right up to date. Being gratified with Mr. Smith's ability in retouching old masterpieces, Madame Scheff will follow her revival of "Boccaccio" with a "Smithsonian" version of "Die Fledermaus." It will be sung in English as "The Bat," and Mr. Smith is to Americanize it as much as he likes. Fritz Scheff has chosen for her role that of Adele, which she sang in her grand opera days. A talented singer will be engaged for the part of Rosalinde.

Her present company comprises Elaine de Sellem, contralto; Richie Ling, tenor; Albert Hart, bass; Louis Harrison, Arthur Cunningham, Otto Wedemeyer, Campbell Donald, F. M. Boyle, Henry Coote, A. Barbara, Myrtle Goodrich, Ida Hawley, Louise le Baron, Ada Meade, Ila Niles, Bertha Holly, Grace Spencer and Josephine Bartlett in the principal roles. The chorus is well trained to sing clearly and in unison.



George Edwardes was so pleased with New York's appreciation of his "Duchess of Dantzig" that he said all manner of kind things about the public's good taste and knowledge of what was good music and real comic opera before he left for London. He intends to return here next year with another comic opera entitled "Veronique," which he thinks will delight us still more than does his Napoleonic operetta.



Raymond Hitchcock and "The Yankee Consul" will once more take to the road at the end of another fortnight, and it is doubtful if this droll comedian with the Robyn-Blossom comic opera will be heard again in Greater New York this season.



NEW PUBLICATIONS.

First Lesson on the Violin.—By John Craig Kelley. Published by Oliver Ditson Company.

This is a very useful work, compiled with unusual intelligence, edited with great care, and made so clear in the telling that results are certain to be achieved. The illustrations of "positions" (half tone photographs) are especially fine.

Progressive Sight Singing.—By W. Rhys-Herbert. Published by W. J. Dyer & Brother, St. Paul, Minn.

These exercises in sight singing have been compiled with an eye to utility, and should prove to be of value to student and teacher alike. The exercises are progressively arranged, and therefore should not prove a bar even to beginners. Sight singing is a field too much neglected, and a work like Mr. Rhys-Herbert's is therefore doubly welcome.

Arens' People's Symphony Concert.

FRANZ X. ARENS, with his symphony orchestra of seventy willing musicians, gave their fourth educational concert of the season in Carnegie Hall last Friday evening to a large and appreciative audience. Before each number Mr. Arens made explanatory remarks about the composers' themes and how the orchestra intended to develop them. Hjalmar von Dameck was the violin soloist, and though his selection, E. Hermann's violin concerto, op. 25, C minor, was one in which the lion's share of attention falls to the orchestra, the player came out of the ordeal with deserved honors. His excellent technic showed to advantage in the two allegro movements, the andante serving to bring out his beauty of tone, to the great delight of the audience. The other numbers on the program were "Leonore" symphony, op. 117, by Raff; "Omphale's Spinning Wheel," op. 31, by Saint-Saëns, and the introduction to the third act of "Lohengrin," all played with precision, spirit and finish under the intelligent and devoted baton of Conductor Arens, musician and poet par excellence.

A Handbook to
CHOPIN'S WORKS.
By G. C. ASHTON JOHNSON. 6s.

This handbook will be found indispensable to all amateurs and students as an aid to a systematic and thorough knowledge of Chopin's works.
LONDON: WM. HEINEMANN, 21 Bedford St., W. C.
NEW YORK: DOUBLEDAY, PAGE & CO., 34 Union Square.

'Round About the Town.

FORTUNATELY not a Russian was in sight when apparently every Japanese youth in New York sallied forth to whoop things up in their quiet little Japanese way at the concert for the benefit of the families of Japanese soldiers and sailors in the Twenty-third Street Y. M. C. A. Hall on Saturday night. It was given under the auspices of the Japanese Student Club of Columbia University, and if half of them really are represented at the White and Blue 'Varsity there must be a formidable Nippon colony up there. After looking furtively about for signs of Kuropatkin spiesowitch and finding none, they gathered in the auditorium and made merry with refined sort of songs and dances.

The dances were novel in execution and ideas. A sword dance was skipped through with agility by T. Hasegawa, while M. Takashima accompanied him with a singsong explanatory recitation instead of music. The same rule followed in a graceful, poetic war dance by Miss Misako Soga, with M. Takahashi reciting the accompaniment. A step dance by a Japanese sailor was given, with a little musical inspiration. Miss Bando Tamosaburo and Miss Miki Morita gracefully kept step to their playing of the "Shamisen." K. Nakatsuka played an unmelodious air on the "Shakuhachi." K. Onodera's singing of a Japanese ballad in that language and then repeating it in English was the closest approach to music, but there was plenty of war talk, showing of native war scenes by stereopticon, concluding with a jiu-jitsu exhibition by Higashi and Segawa, of Columbia. And that's a Japanese concert.

A Japanese invasion of Huntington, L. I., is planned for this evening by Jack Mundy and his soloist pupils, who will present "The Mikado," with the aid of the Huntington Choral Society, of which Mr. Mundy is the director. It will be a great night for the town, as the oldest inhabitant never remembers having seen a real Jap or even a Nipponese costume in this the most ancient town on the ocean breeze swept island. And how the peanut gallery will sit up when the sweet voices of Cora Sweezy, soprano, and Augusta Scudder, contralto, sing the tinkling melodies! Murray Gibson, tenor, and M. Gallow, bass, are Mr. Mundy's other pupils who will take principal parts in the production.

Florence Biechele, of Canton, Ohio, is spending the winter months in study with Louis Arthur Russell, of Carnegie Hall. Miss Biechele is the contralto of the principal P. E. church in Canton.

Jessie MacLachlan, who is announced as a Scottish prima donna, will give a concert with the New York Caledonian Club on the evening of March 10. Miss MacLachlan has been touring the country with apparent success.

The Men's Club will give a musicale tomorrow evening in Holy Faith Parish House, East 166th street. The program has been prepared by Messrs. Graham, Kirk and Remack.

Florence N. Morehead, a pupil of H. L. Clements, is the new contralto soloist of the Market Street M. E. Church, of Paterson, N. J.

Christine M. Muller was the soprano soloist of the Frances E. Field reception in the Young Women's Association, 74 West 124th street, last Friday. Her singing of old ballads charmed the members, and encores were demanded repeatedly.

Saturday evening last an informal musicale was enjoyed by guests of the Hotel Highlands. A quartet consisting of Harold Stedman, W. Emmet Borst, Edouard Doyle and George P. Kelly sang glees, duets and solos throughout the evening. P. Kellar, pianist, played several solos and did the accompanying.

An enjoyable musicale was given by Mr. and Mrs. James Fagan at their residence, 201 West Forty-fifth street, last Sunday afternoon. Katharine McNamee, pianist, played the introduction to "Lohengrin" and Liszt's rhapsody No. 12. Mr. and Mrs. Gustav Mansoy sang German operatic selections as duets and solos. Mr. and Mrs. P. Dunn and Elizabeth Dunn sang trio arrangements of some of Moore's Irish melodies. Miss Striker's rendition of some French and German ballads was a feature of the affair. Arthur Baumann, baritone, was also well received for his singing of Schumann's "Two Grenadiers." Leo Baumann, tenor; Thomas Barry, bass; Jack McNamee, baritone;

James Riley, violinist; Thomas Riley and Marcus Smith, accompanists, were the other participants in the artistic program.

Louisa van Wagenen will be the soloist of the University Glee Club, of Brooklyn, concert at Germania Hall, March 6. Arthur D. Woodruff has been director of the club for three seasons.

Elsie Cullum, a young violinist, delighted her hearers with Wieniawski's "Obertoss" mazurka and De Beriot's "Sixth Air Varie," at the Noon Day Club's concert in the Waldorf last Thursday afternoon. Harriet Williams acted as her accompanist. Margaret A. Klein, the reader, interpreted a round dozen of humorous and poetic recitations.

Mathilde Schecter has organized a choral society, one of the objects of which will be the study of traditional Hebrew melodies. Mrs. Schecter has arranged several ancient ballads for chorus and part songs, and rehearsals will begin this week at 620 East 115th street.

Harriette Cady, the pianist, with the assistance of Whitney Mockridge and Walter Bogert, gave an informal musicale at her studio, 253 West Forty-second street, on Friday evening. Mr. Bogert sang a group of Russian folksongs admirably, and Mr. Mockridge sang several ballads.

Elise Stevens has been re-engaged as soprano soloist of the Madison Avenue Baptist Church, this city. Miss Stevens is popular in concert, and now has a studio at 305 West Fifty-fifth street.

Florence Halliday will be the new contralto at the First M. E. Church at Mt. Vernon.

"Musical evenings," with a diversified program of vocal and instrumental selections, is Evangeline Booth's latest plan to interest outsiders in the Salvation Army. Each Saturday night a number of English ballads will be sung by Miss Boyd, soprano, and Mrs. Dermody, alto. Messrs. Nice, violinist; Griffith, 'cellist; Allen and Higgins, cornetists, are to be the instrumental soloists.

It has been decided to revive the association known as the Musical Salon, and the meetings will probably be held in the studio of A. A. Anderson, 80 West Fortieth street. It is purposed to produce works not formerly heard here by well known artists. Frank Seymour Hastings, A. A. Anderson, Mortimer C. Addoms and Richard Carden are the officers of the association.

Justin Thatcher will be the tenor soloist of the Musical Salon's production of a comic opera in German by Mozart on the evening of February 28.

Gertrude Smith, soprano, sang Hasting's "Red, Red Rose" with exquisite charm at T. Arthur Miller's last pupils' concert in Carnegie Hall.

Ray Palmer, a pupil of Edwin Harvey Lockhart, is meeting with success in concert and comic opera singing. She recently appeared in the title role of the opera "Princess Bonnie" at Columbus, Ohio, while home on her vacation. She always receives a warm reception at Mr. Lockhart's studio musicales.

Nina Foster, soprano, who has been singing in local private musicales with much success this winter, is the soloist of Trinity Church. She will give a song recital in "The Towers" at Lakewood, N. J., tomorrow evening.

Frank L. Callahan, the young composer of Brooklyn, is overjoyed at having had his comic opera "The Gay Lord Sinch" produced in his native city by Corse Payton's company. Mr. Payton assumed the leading role and, though singing is not his long suit, made an acceptable comedian.

George J. Wetzel, not wishing to be outdone in the composing line by his contemporary, Leo Feist, is now burning much midnight electricity in the throes of composing the music for a comic opera to a libretto by F. N. Adams.

G. Aldo Randegger, pianist; Hans Kronold, 'cellist; Myra Kelly, reader, and V. Ellen Learned, contralto,

were the soloists of an interesting charity concert given by Anne Brown School Alumnae last Monday afternoon.

Grace Freed, a soprano of pleasing style, gave an evening of song at St. Bernard's Hall, West Fourteenth street, last Thursday evening. Miss Freed scored a success with a long program of English, Irish, French and American songs, playing her own accompaniments.

Reginald de Koven arrived in New York last Saturday after an extended tour with his Symphony Orchestra. He and Frederic Ranken called upon William A. Brady and signed contracts to furnish the score and libretto of a new musical production to be ready early next fall.

Clara Kloberg, the violinist, and Ernest Hunter, accompanist at the organ and piano, entertained a large audience at Aeolian Hall on February 11. Miss Kloberg's solo numbers were Vieuxtemps' "Fantasia Appassionata," op. 35; Bach's "Air for Violin," and "Perpetuum Mobile," by Ries.

Lena Duthie, of Scotland, is a brave and charming lassie who interprets Scotch melodies with all the tender sentiment and soulful pathos that the most lugubrious ballads demand, and in the next breath stirs one with the rollicking humor of folksongs or the most reckless sort of martial ballads. Although Scottish songs and impersonations are Miss Duthie's best specialties, and always takes her audience by storm in her Highland costume of kilt, plaid and cap, she is equally well versed in old English ballads, Gaelic, German and Hungarian folksongs. On Friday evening next she will give a recital of Scotch and Irish songs in the costume of the Highlands, at the Scotch Presbyterian Church, Central Park West.

New Music

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NOTABLE MUSIC BOOKS

The Symphony Since Beethoven. By FELIX WEINGARTNER. Translated by MAUD BARROWS DUTTON. The authorized translation and a valuable addition to musical literature. \$1.00.
A Guide to Parsifal. By RICHARD ALDRICH. Its origins and story, with an analysis of the music and eight photographs of scenes from the opera. \$1.00.
Lessons in Music Form. By DR. PERCY GOETSCHMIDT. A manual of analysis of all structural factors and designs employed in musical composition. \$1.25.
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HÔTEL DES CHÂTEAUX,
184 BOULEVARD HAUSMANN, PARIS,
February 9, 1905.

[Artists contemplating American engagements can secure valuable practical advice by consulting Mr. Delma-Heide, Paris representative of THE MUSICAL COURIER.]

YOUR correspondent having been on the sick list for over a fortnight with an attack of influenza only some of the more important musical events during that period can be chronicled in this week's letter.

Among these the appearance of Mascagni in Paris as conductor of the Lamoureux Orchestra at two of that association's concerts (during the absence of M. Chevillard in Russia) excited perhaps most interest and curiosity. Mascagni drew a large and curious audience to hear him as an interpreter of other people's musical creations. In placing selections from Wagner upon his programs Mascagni at once challenged not only the attention but the critical opinion of the seriously musically inclined; and the result—the verdict rendered by the public and the critics alike—was to the effect that, while Mascagni might be an excellent conductor of his own and similar music, his understanding of the German masters, Wagner, Beethoven, Brahms, seemed to differ completely from readings known and accepted in Germany and here. He was found lacking in his conception and general expression of the meaning or musical content of those masters' works; the tempi were strangely changed, and his ideas concerning dynamics were Italian rather than Teutonic.

The first program, January 22, contained Beethoven's "Coriolan" overture, rendered without color or character; Tchaikowsky's "Symphonie Pathétique," quite satisfactory as a whole; overture from "La Fiancée vendue" (the "Bartered Bride"), of Smetana, was by far the best conceived and executed number on the program, and as such was enthusiastically applauded; (a) nocturne, Catalani; (b) scherzo (from E flat string quartet), Cherubini, both neatly played by the string family; "Le Rouet d'Omphale," Saint-Saëns; and concluding with the overture to Wagner's "Meistersinger," played positively like a veritable funeral march, entirely too slow and without character or festive air whatsoever, the conductor succeeding in arriving at a heavily worked up state, but without in the least affecting or disturbing the emotions of the superb orchestra.

Signor Mascagni's second program, January 29, included the overture to Berlioz's "Carnaval Romain"; symphony in D, of Brahms; adagio and scherzo, from B minor suite, by Gaetani; "Prélude du Déluge," Saint-Saëns (violin solo, M. Sechiari); overture to "Léonore" (No. 3), Beethoven; two Hungarian dances, by Brahms, and the Wagner "Tannhäuser" overture—more satisfactorily interpreted than that of the "Meistersinger" a week before.

That the maestro and Signora Mascagni were much fêted during their visit here by prominent members of the Italian colony residing in Paris may be accepted without the enumeration of the various festivities.

Ed. Colonne, with his orchestra, vocal soloists, chorus of mixed voices and another of 200 school children, total number of the executants being 500, presented, January 22, for the first time, a musical legend in four parts by Gabriel Pierné (the poem by Marcel Schwob), entitled "La Croisade des Enfants"—I. Departure; II. The grand route; III. The Mediterranean Sea; IV. The Saviour in the Tempest. This new work, prize crowned by the city of Paris, was so favorably received that a repetition was called for on the following Sunday, January 29.

At the Conservatoire, January 22 and 29, Handel's oratorio "Saul" was heard for the first time in public here, under the direction of Georges Marty. The principal soloists were Mme. Anguez de Montalant, Mary Garnier, Mme.

Georges Marty, Marguerite Revel and Emile Cazeneuve and Louis Frölich. Fine choruses, the brilliant orchestra and M. Guilmant at the organ—all did their share toward making the production a good one. Handel seems to present himself quite naturally in these days of Bach, Gluck, Rameau, Lulli and others of their times.

At the Opéra Comique Saint-Saëns' vision of "Hélène"—as presented to the spirit of his imagination, flying through the night, with the obsessions of Paris, the fatal predictions of Venus, and the exhortations of Pallas before the fall of the faithless spouse of Menelaus—has appeared several times since the première of that little opera, without however, setting Paris (the public of the city of Paris, I mean) on fire. The production and the performance, with Mary Garden, M. Clement, Madame Rival and Madame Sauvaget in the cast, gave great satisfaction and pleasure—yet nobody seems to wax wildly enthusiastic, as was claimed had been the case when the work was first produced at Monte Carlo, later in London and more recently at Milan.

"Xavière," a naïve little story in three acts, with pleasing music by Theodore Dubois, was revived to fill the evening and now continues to accompany, or rather precede, "Hélène" in her operatic appearances—conducted by M. Luigini—at the theatre in the Place Boieldieu.

"Daria," a short new opera, by Georges Marty, the première of which took place January 27 last at the Paris Opéra, and Verdi's "Rigoletto" are being given at a double bill at the Grand Opéra.

The opera season at Monte Carlo has been arranged as follows: February 4 and 7, "L'Africaine"; 11, "Chérubin," new opera by Massenet, first representation; 14 and 18, "Chérubin"; 21 and 25, "Hamlet"; 28, "La Damnation de Faust" (Berlioz); March 2, "Méphistophélès" (Boito); 4, "Faust" (Gounod); 5, "Damnation de Faust" (matinée); 7, "Damnation"; 9, "Méphistophélès"; 11, "Faust"; 12, "Méphistophélès" (matinée); 16, "Amica," new opera by Mascagni, first representation, with "Hélène," by Saint-Saëns; 18, "Amica" and "Hélène"; 19, "Faust" (matinée); 21, "Amica" and "I Puritani" (Bellini); 23, "Il Barbiere" (Rossini) and "I Puritani"; 26, "Il Barbiere" (matinée); 28, "La Sonnammula" (Bellini).

Gustave Charpentier, the composer of "Louise" and the originator of the "Seamstresses Conservatoire" (the Mimi Pinson Popular Conservatory), has issued an appeal to a number of artists to assist him in providing engravings to replace the hideous chromographs that usually "adorn" the home of "Mimi Pinson."

Georgette Leblanc-Maeterlinck, the singer, has just lost her father, Emile Leblanc, who died at Rouen.

M. Léon, chef d'orchestre at the Comédie Française, is mourning the loss of his wife, who died after an operation.

At last Sunday's Lefort concert, Salle des Agriculteurs, the Lefort Quartet—Marcella Prégi, vocalist; Alphonse Duvernoy (professor of piano at the Conservatoire), Marcelle Weiss (Premier Prix de Piano), Elsie Playfair (Premier Prix de Violon), M. Grisard (Premier Prix de Flûte), and Jules Mouquet (Grand Prix de Rome)—appeared in a splendid program, Miss Playfair performing the Bruch concerto in magnificent style, accompanied by the orchestra, under direction of M. Lefort.

The Sunday evening students' reunion of January 22 enjoyed a musical program, containing selections from Massenet, Balchelder, Schubert, Sarasate, Mendelssohn, Tchaikowsky and Reynaldo Hahn. Miss Roberts, with

an excellent voice of sympathetic quality, was heard to advantage in Schubert's "Ave Maria" and a selection from Mendelssohn's "St. Paul." M. Chédécet contributed several well played violin soli. Archibald Willis (who is studying here with Frank King Clark) sang "In Heavenly Love Abiding" and Tchaikowsky's "Toujours à toi," followed by Hahn's "L'Heure exquise." M. Willis' voice is of good quality and training, and he was especially well liked in the two French songs. He should be encouraged to sing often in public; he is very conscientious and a bit overcareful at present. Frequent appearances would give him more self confidence and freedom of style. Charlotte Baret was a good accompanist.

Rev. Mr. Beach's theme was "Undeveloped Lives."

The reunion of Sunday, January 29, offered a program including Bach, Liszt, Grieg, Protheroe, Chopin, Liddle and others. Charles Clark, the excellent baritone, and Gertrude Faber presented the vocal portion and Camille Decreus was the piano and accompanist.

Mr. Beach spoke on "The Ladder of Life."

Jeanne Rannay and M. Baldelli, with Madame Dubois and Richard Hageman as accompanists, appeared as the soloists at a private concert given by Dr. and Madame Landolt. The efforts of these artists were thoroughly appreciated and aroused great enthusiasm. Madame Rannay's selection were: "Absence," Berlioz; "Maman, dites-moi" (chanson of the eighteenth century); "Wonne der Wehmuth," Beethoven; "Dichterliebe" (first four numbers), Schumann, and with Baldelli a due from Mozart's "Don Giovanni."

Mr. Baldelli chose all Italian numbers: "Cosi amor," Stradella; "Se vuol ballare," Mozart; "Mattutino," Costa; "Come, raggia del sol," Caldara, and "Pastorale," by Leva.

Bronislaw Hubermann, the Polish violinist, gave two very successful concerts on the 19th and 25th of January at the Salle Erard. Both times he had the assistance of the pianist Richard Singer. At the last concert Ella Správka, a new pianist, made her first appearance, playing compositions of Beethoven (thirty-two variations), Brahms' intermezzo and capriccio, Arensky and Chopin.

At Salle Erard the second concert of Armand Ferté, piano, and Marcel Chailley, violin, took place January 23, with the assistance of Madame Durand-Texte, soprano; MM. Drouet, viola, and Minssart, cello. The program was fine, and the performance of it excellent in every way. It included Dvorák's "Dumky" trio, songs by Tchaikowsky and Grieg, piano and violin sonata of Sjögren, songs by Duparc and Delibes, and ending with a Brahms quartet for piano and strings.

The same evening, at Salle Pleyel, Maurice Markus, a Roumanian cellist, gave a concert, with the concours of Charlotte Lormont, soprano, and Rafael Navas, pianist. The opening number was a Mendelssohn sonata for violoncello and piano. Other selections of the concert given were from Goltermann, Popper, Schumann, Handel, Pergolesi, Dimitresco, Max Bruch ("Kol Nidrei") and Popper. Madame Lormont sang two three part groups of songs, and M. Navas performed two Chopin morceaux, etude, C minor, op. 10, and the polonaise, op. 53.

Gertrude Peppercorn, the English pianist, well known also in America through her tournée in that country, gave her first piano recital in Paris, January 21, at the Salle Aeolian. Her program embraced many compositions from Bach and Beethoven, through the romantics to the brilliancies of Liszt. Miss Peppercorn came to Paris comparatively unknown as a pianist, but at the conclusion of her first setting and before she had played a third part of the program she had won the sympathies of every listener in the house by her unaffected manner, and her exceedingly musicale piano playing, sincere in every nuance, with no exaggeration or extravagance of any sort whatever. Her style of performance is to touch, press and caress the keys in a quiet, reposeful manner, that simply charms and draws from the instrument all her own musical expressions, and that these expressions are not haphazard but intentional, the listener, if at all responsive and musical, must at once recognize.

Miss Peppercorn's début in Paris was an instantaneous and unequivocal success.

Emma Nevada, who returned from a concert and opera tour to her Paris home suffering from an attack of la grippe, is much improved but not yet well.

Alice Verlet, of the Paris Opéra, has sufficiently recovered from her recent illness to make her reappearance as Gilda in "Rigoletto."

DELMA-HEIDE.

Ysaye at Opera Concert.

YSAYE was the chief attraction at the Metropolitan Opera House concert last Sunday evening and achieved his usual success in Vieuxtemps' fourth concerto and Bruch's "Scottish" fantasia. His encore number was the prize song from "Die Meistersinger."



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New York, February 20, 1905.

BLOOMINGDALE REFORMED CHURCH choir—Bliss Murray, soprano; Josephine Miller Reed, alto; Harry L. Reed, tenor, and Arthur King Barnes, baritone—gave a good concert February 14, at the church. Organist P. F. del Campiglio opened the program with a polonaise of his own composition, playing brilliantly. Other numbers on Part 1 consisted of songs by Bizet, Saint-Saëns, Ponchielli and Bemberg.

The second part, a song cycle by Alice Adelaide Needham, entitled "A Bunch of Shamrocks," was received with marked appreciation. Mrs. Murray in "The Little Red Lark" and Mr. Reed in "Killiney Far Away" were most pleasing. Mr. Barnes' rich baritone voice was heard to especial advantage in "Fan Fitzerl." Although there was noted on the program a request "no epicores," the quartet was forced to repeat the "Pictures of Ireland." Frank Howard Warner played the accompaniments in good style.

At Mrs. Joseph F. Knapp's February 14 the usual program of much music was heard at the Hotel Savoy. Frieda Stender sang three songs by Mrs. Knapp, "A Happy Joyous Life," "My Valentine" and "Open the Gates." George C. Carrie, the tenor, sang Meyer-Helmund's "Gondolier's Love Song" and Tosti's "My Dreams." Lillian Birmingham, the contralto, sang "L'Esclave," by Lalo, and Grieg's "Mit Einer Wasserlilie." Master A. J. Warner, boy violinist, played some solos, the "Scène de Ballet," and Frederick Abbott, reader, gave Riley's "Raggetyman" and a poem by Cynthia Westover. Kate Stella Burr, George Shiel and Mrs. Banner played the accompaniments. Mrs. Knapp presented each of her guests with a copy of her song, "My Valentine."

Mary Porter Mitchell, contralto, and Mrs. Godone were the hostesses at a musicale February 16, music provided by Miss Mitchell, Frederick Hilliard, baritone, and William F. Spence, violinist. Miss Mitchell sang songs by Bohm, Schubert, Coombs and Grieg; Mr. Hilliard songs by De Koven, Lang, Franz and Hahn, and together they sang Buck's "The Lord Is My Light," most effectively. Mr. Spence, who has been heard frequently in services at the Church of the Holy Communion (Mr. Coombs'), plays the violin with sweet tone and good taste. Miss Mitchell has a rich, sympathetic voice, and sings with style. Mr. Hilliard is the much admired bass of the choir at All Souls Unitarian Church.

Frank Howard Warner, pianist, composer and accompanist, gave a very enjoyable musicale at his studio February 15. Forty guests listened to music by Mrs. Paul B. Scarff, violinist (Edith Roberts); Frederic Lyon, baritone; Clara Kalisher, contralto; Mr. Freeman, the Philadelphia tenor; Martha Young, reciter, and a trio, piano, violin and cello. Mr. Warner played the accompaniments.

Allene von Liebhich, the little pianist, daughter of Rudolf B. von Liebhich, sometime of the Fra Albertus Hubbard colony, of East Aurora, N. Y., but now gone his independent way, has played at several affairs here within ten days past. Preceding each piece she gives a little verbal or poetic key, some of it her own language, and showing beautiful gifts for poetic expression. She played the Heller study in B flat, calling it "The Mermaid," with delicacy and insight; Sinding's "Frühlingsrauschen" and the E major waltz by Moszkowski she plays with exuberant brilliancy.

At Miss Clay's West End Conservatory of Music there was a soirée musicale February 17, which attracted scores of people who are interested in the good work she is doing.

Carefully planned, with wide styles, composers of all S. Mensh, pianist, particularly distinguished themselves,

periods represented, the musicales are highly educational and much enjoyed.

Mary Gregory Murray is one of those who give talks on music, under auspices of the Board of Education, and her series at the hall of this board included the following topics: "The Songs of Life," "Music Study as a Liberal Education," "The Simplicity of Music," "Mathematics in Music," and "The Principles of Expression." Good sized audiences hear these, mostly women seeking for better knowledge of music. Mrs. Murray comes from a musical Philadelphia family, a sister being Mrs. H. R. Barnhurst, formerly of Erie, Pa., now of Milwaukee, and both sisters are brilliant pianists. She talks in most interesting fashion, with beautiful choice of words, bright and to the point. February 18 she played the Bach-Tours bourrée in G major, Mozart-Schulhoff menuett, and a menuett to illustrate old dance forms.

Douglas Lane, basso, sang, February 16, at a concert under the auspices of the Women's Club, Westfield, N. J.; February 24 in an Aeolian recital, Newark; March 8, concert in the Y. M. C. A., Orange, and March 20. Mr. Lane has a record of six years at St. Paul's Chapel, Trinity Parish, and as this church will have only a soprano soloist after May 1, he is available for a new place. Any church wanting a capable, true bass of wide range, knowing church music thoroughly, will find in Mr. Lane just the right man. Following is some press comment:

Mr. Lane was received with appreciative enthusiasm. He has a fine voice and excellent method.—Express, Buffalo, N. Y.

Mr. Lane sang his selections with artistic effect, revealing a bass voice of wonderful range and timbre.—Allentown, Pa., Chronicle and News.

Mr. Lane has a bass voice of fine quality and wide range, a good technical equipment, and he sang his selections with fine spirit and effect.—Allentown, Pa., Daily Item.

George C. Carrie, the high tenor, was soloist in Reading, Pa., recently, in Busch's "King Olaf." The Telegram of that city said:

The tenor, George C. Carrie, had some very trying runs. His score was written with many high pitched notes, but he proved equal to the occasion.

N. Coe Stewart gives thorough and scientific instruction in musical fundamentals, singing music at sight, writing music from hearing. &c.

Michael Nyrop, having passed the examination as active member of the Manuscript Society with highest honors, is to be represented on the next program of that society in a vocal trio, "Summer Songs," with piano accompaniment.

Susan Douglas Edson, the soprano, gave a song recital at the Acorn Club, Philadelphia, February 17, assisted by W. P. de Nike, 'cellist; Carolyn Beach Taylor at the piano. She sang songs by Luzzi, Tchaikowsky, Dvorák, Massenet, Finden, Foote, Nevin and Hensley; the last, "The Jewels," was composed for her.

Grace Toennies, professional pupil of Madame Torpadie, has been engaged as solo soprano of the Reformed Church on the Heights, Brooklyn. Madame Torpadie's reception to Madame Ackté takes place Thursday, February 23, 4 to 6 o'clock.

Mrs. Laura E. Morrill wishes the correction made that Lillia Snelling did not play the accompaniments at Mrs. Morrill's musicale, but sang songs by Shelley and others. Charles G. Spross played the accompaniments.

Sunday morning the choir of the Church of the Incarnation repeated Rhigini's chorus-anthem, "The Lord Is Great." The coming Sunday at 4 o'clock Mr. Hedden's choir will sing Saint-Saëns' cantata, "The Heavens Declare."

The Temple Orchestra, fifty instruments, gave the annual concert at the Metropolitan Temple February 21, conducted by William S. Phasey. The soloists were Beatrice Fine, soprano; Antoinette Harding, alto, and the eight year old Carrie Bruere, cornetist.

Special music is given Sundays at the Church of the Ascension, St. Andrew's M. E. Church, Grace M. E., Bloomingdale Reformed and at the Metropolitan Temple.

Platon Brounoff gave his lecture-recital on "Parsifal" Sunday evening, February 12, and again Saturday evening, February 18, at the Educational Alliance, arranged as follows: 1. "Wagner's Value in the World of Music"; 2. "The Story of 'Parsifal'"; 3. "The Pictures" (stereopticon); 4. "The Best Music"; 5. "The Philosophy and Symbolism." Part 2 consisted of a concert, in which his pupils, Fanny Israel, soprano; A. Silverman, bass, and Arthur Voorhis,

The Volkszeitung devotes half a column of laudation to the affair, speaking in terms of highest approbation of the lecture, the lecturer's eloquence, wit, oratory and piano playing. At the close a storm of applause rewarded him.

Mrs. Thomas J. Vivian (Mrs. Eno Wadsworth-Vivian) has issued invitations for a musicale, Thursday, February 23, at 407 West 123d street.

Walter Henry Hall will lecture on "Church Music," assisted by members of St. James' choir, corner Madison avenue and Seventy-first street, Thursday evenings, February 23 and March 2. The first lecture-recital will show the development of church music from the Reformation to the present time; the second, present day conditions of church music in America.

Abbie Clarkson Totten, soprano, gives a musicale at her studios February 23, 8 o'clock, assisted by these artists: Conrad Wirtz, pianist; Carl Tollefson, violinist; Mrs. D. J. Kitchener, mandolinist, and Agnes S. Geer, reader.

Grace and Frances Hoyt will give their annual concert, a costume recital, at the Waldorf-Astoria Hotel, Saturday afternoon, April 29. They will appear in the costumes of various nationalities, the program made up of vocal and instrumental pieces similar to last year.

Lillian M. Edick, prominent in musical circles of Binghamton, N. Y. (contralto soloist of Trinity choir), has been spending the winter here, where she has studied with some of the leading teachers. She has especially fitted herself for a post as teacher of music in schools, and her experience, culture and ability entitle her to special consideration for such a place. She is a wideawake woman, thoroughly posted in modern methods, and has the confidence of all who know her.

The Guilman Organ School.

DR. HOWARD DUFFIELD gave the first in a series of six lectures on "Hymnology" before the students of the Guilman Organ School Thursday afternoon of last week. Taking for his sub-topic, "Ancient Hymns and Canticles," Dr. Duffield delivered a most scholarly and comprehensive synopsis of the Psalms of David. He explained (what many Bible readers never knew before) that the headline, "To the Chief Musician," over some of the ancient Psalms really alluded to the conductor's score. The misunderstood word "Selah" was interpreted by the lecturer, and then some of the audience heard for the first time that it meant interlude. Various sounds of the old tunes were illustrated and their history fully described. Dr. Duffield urged with emphasis the necessity for students to enter into the spirit of the music they studied if they desired to be successful as true interpreters.

At the second lecture in the course, Thursday afternoon, March 2, Dr. Duffield's topic will be "Hymns of the Middle Ages." The students of the Guilman School must be regarded as peculiarly favored in the many advantages offered. William C. Carl, the musical director, is most exacting in his efforts to adhere to the highest standards in the education of organists.

De Moss Oratorio Repertory.

MARY HISSEM DE MOSS has sung, or will sing, this season the appended list of oratorio works, some of them twice. This, besides recitals and miscellaneous programs. Her reliability, perfect musicianship and beautiful voice combine to make her a leader in this important and growing sphere of music. A conductor who engages her knows she will "make good," pleasing alike the public and musicians:

Redemption	Gounod
The Passion	Bach
Stabat Mater	Dvorák
Stabat Mater	Rossini
Requiem Mass	Dvorák
Requiem Mass	Verdi
St. Paul	Mendelssohn
Messiah	Handel
Elijah	Mendelssohn
Creation	Haydn
Seasons	Haydn
Hiawatha	C. Taylor
Golden Legend	Sullivan
Fair Ellen	Max Bruch
Carmen	Bizet
Flying Dutchman	Wagner
King Olaf	Elgar

Tom Karl Musicales.

TOM KARL announces an afternoon musicale at the Waldorf-Astoria Tuesday, February 28, at 3 o'clock. Mr. Karl will be assisted by Bertha Harmon Force, of the Symphony concerts (dramatic soprano); Lillie Birmingham, contralto, of London concert fame and San Francisco; Josephine Sullivan, harpist; Genevieve Moroney and Arthur Voorhis.



What the Jury Thinks.



"Tristan and Isolde."

The Sun.
The performance was characterized by rude vigor.

New-York Tribune.
The representation moved with unusual smoothness.

The Sun.
Much of the rude vigor was due to the insistence of the orchestral department, which was generally too aggressive.

The New York Times.
Mr. Hertz conducted with something more of moderation than he has sometimes shown.

THE NEW YORK HERALD.
Miss Walker was not at all times in her best voice.

The Evening Sun.
If there were any real honors they belonged to Miss Walker.

The World.
Nordica was not a great Isolde.

THE NEW YORK HERALD.
Nordica outdid herself in brilliancy of singing and in intense dramatic fervor.

THE NEW YORK HERALD.
The orchestra also behaved with less credit to itself, and to Mr. Hertz, than usual.

The World.
Hertz conducted with tremendous spirit and a great achieving of climaxes.

The Evening Sun.
Nordica sang as if she was tired.

New-York Tribune.
Madame Nordica surpassed her best preceding Wagnerian performance this year.

"Romeo and Juliet."

The Sun.
Madame Ackté's strident style of tone formation robbed her music of all grace and passion.

New-Yorker Staats-Zeitung.
Madame Ackté was in a role especially suitable to her appearance, her style of delivery, and her high soprano voice.

Da Motta Recital.

The Sun.
Da Motta played all things in a dry style.

The Evening Sun.
José da Motta made a piano recital almost interesting again.

The Sun.
He played some things very fast.

New-York Tribune.
He avoided exaggeration of any sort.

The Sun.
He played indistinctly.

New-York Tribune.
He has a scrupulous, neat technic.

New-Yorker Staats-Zeitung.
His touch is dry.

The New York Times.
He has a crisp and clear touch.

Ysaye Recital.

The Sun.
Most of the time Ysaye was decidedly below the level of the Beethoven concerto and his own level.

The New York Times.
In the first two movements there was a loftiness and a serenity of style that belong to a great interpretation.

Weingarten Festival.

New-York Tribune.
There was little euphony from the quartet.

THE NEW YORK HERALD.
There was a capable quartet.

The New York Press.
Hence the results of the afternoon were not fully satisfying—indeed, only

THE NEW YORK HERALD.
That the conductor should have addressed his interpretations of these two

cooked enthusiasm through the beauty of some of the music the program offered.

The New York Press.
The ancient and venerable guard of musicians played with less unanimity and impulse than usual.

The New York Press.
The concert did not reveal the conductor's powers to their full.

The New York Press.
The chorus was leaden footed.

New-York Tribune.
But in nearly every instance when musicians and listeners felt a need of greater elasticity of tempo, a greater propulsive eagerness, or retardation. * * *

New-York Tribune.
The meretricious beauties of Berlioz's work * * * the title is a desecration.

The Sun.
Kovarik, who played the viola obligato, might have provided a little more tone.

New York American.
The chorus was often too strenuous.

The World.
The first movement of this work was played so badly by the orchestra that at its close Weingartner stood stolidly with his back to the audience and refused to bow to the meagre applause.

New-York Tribune.
"Harold in Italy" is program music of the kind that answers patly to the label, and is therefore a blessing to the program annotator and the simple souls who like to sentimentalize on music. These dear ones have easy sailing in "Harold in Italy."

colossal works not merely to a deeply attentive audience, but, at the close, to a wildly enthusiastic one, unwilling to leave its seats, is a tribute of which he may justly be proud.

New-York Tribune.
In the scherzo the same mad humor possessed every player in the band—the emancipation of Weingartner's soul bore the souls of all along with it in its flight.

New-York Tribune.
But there was inspiration in every movement of Mr. Weingartner's arms and head; his glance transfixed every individual. His colossal energy went out in every direction and transfigured his performers, singers and instrumentalists alike.

New-York Tribune.
The chorus was more than usually successful.

The New York Times.
He evinced in the highest degree that understanding that is made manifest in an instinctive seizing of the right tempo and its subtle modification in accordance with the meaning of the music.

The Sun.
When this composition is read as it was yesterday afternoon the skill of Berlioz in mood painting becomes so apparent that it cannot be ignored.

New-York Tribune.
Mr. Kovarik showed us how fine an artist he is.

The Sun.
The chorus sang creditably.

The Sun.
The first movement was performed with uncommon breadth and weight, and the big first theme was felt in all its might and majesty.

The Evening Telegram.
"Harold in Italy" is a poetic composition, full of dreamy melody and ending with a wild carnival in which are heard echoes of the themes of melancholy and delight in the mountain scenes of the first movement, the march of the pilgrims and their

* * * The solo viola, that maunders and echoes and wails, is Childe Harold wandering, dreamy and meditative, among the scenes thus depicted. All this is possible, because the composer has told us so, and because all the devices are childishly ingenuous, and all the effects that need be considered wholly external. But ought not a sincere lover of the beautiful, whose ears have heard the melody of Byron's lofty lines, and whose heart has warmed toward the poet's sublime Pilgrim, resent every degradation of the poetical ideal? And what else is the title of the symphony but such a degradation?

The Globe.
Not even Weingartner can make Berlioz's "Harold in Italy" impressive at this late day, and nowhere has he better shown his fine and sane discrimination than in his refusal to attempt to make it so.

The World.
The same inaccuracy of pitch in the woodwind, the harshness of the string choir and the other defects, that seem to have associated themselves with the work of the Philharmonic Orchestra, were much in evidence. Weingartner had to beg for almost every nuance, had to storm for every accent.

The New York Press.
Jacoby was unable to sing Erda adequately.

The New York Times.
Mr. Burgstaller gave his impersonation of Siegfried that is well known and that is prevented from reaching the level of excellence he might attain in it by the absurd mannerisms and lackadaisical posings that have been ingrained into his acting, and that are peculiarly out of place in this frankest and manliest of heroes.

The New York Times.
The orchestra played as if it were wearied, and the deplorable deficiency of the strings was glaringly evident, as it is in all the Wagnerian music dramas.

evensong in the second, and the lovely pastoral serenade of a mountaineer of the Abruzzi to his mistress.

The symphony records impressions received by Berlioz while journeying in the Abruzzi. His wanderings form the background, and the melancholy dreamer as introduced by the viola is after the style of Byron's "Childe Harold," hence the name of the symphony.

The Evening Post.
Mr. Weingartner's reading of the Berlioz symphony placed it at the very best advantage both as a whole and in regard to details.

The Evening Post.
The performance of the orchestra was inspired.

New-Yorker Staats-Zeitung.
Jacoby sang the role of Erda correctly and with good tone production.

The New York Press.
Burgstaller's young Siegfried is known well from past years. As an impersonation we have acknowledged it as one of the most realistic and vivid portrayals of the wild and boyish Walsung we have known. Burgstaller's genuine enthusiasm, his ingenuous, almost naive exuberance, the obvious delight he takes in being Siegfried, give his characterization a force and truth that carry absolute conviction. Burgstaller and Siegfried are merged into one.

The New York Press.
Mr. Hertz seldom has produced better results with his orchestra.

The World.

Ackté seemed to replace the character of a heroic Valkyrie with that of an ecstatic French maiden.

The World.

There was, in all honesty, little encouragement held forth by Ackté's Brünnhilde.

The World.

Jacoby sang mechanically.

The Sun.

Bella Alten sang the Forest Bird in an amazing style. She was flat nearly all the time and had a wonderful tremolo.

The Sun.

Mr. Burgstaller was the Siegfried and it can only be said of him that the mannerisms of vocal style, of pose and of gesture which marred his first performance of the part have grown till they stand out more clearly than the merits of his impersonation. He ought to be a far better Siegfried than he is. He and Mr. Hertz, the conductor, had some misunderstandings in the first act, apparently about cuts. At any rate Mr. Burgstaller was thoroughly lost on two occasions.

THE NEW YORK HERALD
Bergstaller's acting was marred by mannerisms.

The Sun.

For Madame Ackté it was pretty good, for Brünnhilde it was pretty weak. Madame Ackté has sufficient voice for the part, but her vocal method makes it impossible for her to sustain the broad phrases of the part or to deliver them with tonal warmth.

"Fledermaus."**The New York Press**

One felt a noticeable want of snap and ginger in the conductor's reading.

New-York Tribune

Sembrich was out of her element.

New-York Tribune

Walker only touched the edge of the character of Prince Orloffsky.

New-York Tribune

The performance was not so effective as many a performance in the Bowery has been in days ago.

New-York Tribune

In the appeal of her personality there was, naturally, a virginal charm peculiarly fitting to the Brünnhilde of this opera, and in her conception of the character.

New York American

It was Ackté's ablest representation of the heroines of Wagner. She was a brilliant Brünnhilde.

THE NEW YORK HERALD
Jacoby sang the part of Erda with good effect.

The New York Press

Bella Alten warbled commendably the music of the Bird.

The New York Press

Yesterday Burgstaller surpassed every previous performance he had given of this role. Historically his work was more finished and elaborated. Possibly the singer was spurred on to greater efforts because of inevitable comparisons with Heinrich Knote. Certainly he outstripped that other tenor in the race for honors. In its general aspects—considered as a complete impersonation—Knote's Siegfried cannot be measured with Burgstaller's as he revealed it yesterday.

The Evening Post.

Burgstaller surprised his greatest admirers by his vivacious action.

The Globe

But from beginning to end neither her ardor nor intelligence failed her. She saw her Brünnhilde clearly, and she touched it, especially in the final passages, with passion.

The New York Times.

Of course, there was no question of Madame Sembrich's impersonation of Rosalinde, or of the mischievous humor and brilliant vocalism which she would bring to it.

The Evening Post.

Her Prince Orloffsky was droll in action and speech and vocally attractive.

NEW YORK DAILY NEWS

The performance of "Die Fledermaus" at the Metropolitan Opera House last evening was a memorable event. It was well sung, brilliantly presented, magnificently mounted and creditably acted.

The World.

The prettiness of the music did not come to the fore.

The Globe

The Franck symphony is, in short, labored.

THE EVENING MAIL

The Franck symphony speaks the idiom that has been taken up by the newer Frenchman, d'Indy. * * *

The New York Press

The shortcomings were due in part to Saléza's not wholly successful efforts with a foreign language.

The New York Times.

Saléza's voice often failed to respond to the demands he made upon it.

New-York Tribune

Saléza did not realize forcefully and convincingly the conception of Wagner's hero.

New York American

Saléza's German pronunciation was bad.

The World.

Miss Ralph was very inadequate, singing distressing off pitch and acting with conventional amateurishness.

The Evening Post.

Two repetitions of this chorus were insisted on and several more were wanted. Once more, in the delightful concluding waltz, were all the voices united, with the same soul stirring effect.

Boston Symphony Concert.**The New York Times.**

The symphony is a most characteristic production of the French master.

The New York Times.

How much clearer, more certain in its touch. * * * a striking comparison might be made between this and the symphony by d'Indy, so uncomfortable, so forbidding, and so difficult of access.

"Lohengrin."**The Globe**

Saléza's utterance of the text was admirably clear.

New-York Staats Zeitung

Throughout he sustained his reputation as a great vocal artist.

The New York Times.

Saléza's conception of the part was artistic and well rounded, and brought to the front the loftiness of the Grail Knight's mission.

New-York Staats Zeitung

The clearness of his pronunciation must be recognized with praise.

THE NEW YORK HERALD

Miss Ralph's Elsa was in many respects a creditable impersonation.

Cleveland Activity.

UNDER the auspices of the Fortnightly Musical Club, and under the able management of Adella Prentiss Hughes, the Pittsburg Orchestra, under Paur, and the Cincinnati Orchestra, under Van der Stucken, have been giving a season of exceptionally successful symphony concerts in Cleveland, one of the liveliest musical towns in the lake region. The soloists at the series of concerts were Ysaye, Bispham, Muriel Foster, Witherspoon, Van York and others. The last of the concerts under Adella Prentiss Hughes' management will take place in March, when Franck's "Beatitudes" will be done for the first time in Cleveland by the Oberlin Musical Union, the Pittsburg Orchestra and well known soloists.

At the fourth concert, February 16 (soloist, Muriel Foster), given by Van der Stucken and his orchestra, the program was as follows:

Symphony in D, No. 1.....Svendsen
La Fiancée du Timbalier, for contralto and orchestra...Saint-Saëns
Prelude from Le Deluge.....Saint-Saëns
Prelude from The Flying Dutchman.....Wagner
Sea Pictures, Three Songs from a Cycle of Five.....Elgar
Louisiana, by request.....Van der Stucken

Ion Jackson in Oratorio.

ION JACKSON, the tenor, gave a recital February 10 at Chambersburg, Pa., at Wilson College for Women and met with his usual success. He has just been engaged to sing the "Creation" at Derby, Conn., under Dr. Horatio Parker, March 7. March 2 he gives a recital in Columbus, Ohio, where he is to sing in "Elijah" and "Creation" with the Oratorio Society early in May. He will also be heard in "Samson and Delilah" with the Tuesday Musical Club, of Akron, Ohio, in May. Dr. Jackson has already been engaged for the August festival at Wiers, N. H.

BOSTON SYMPHONY CONCERT.

BEFORE a large audience the Boston Symphony Orchestra gave its fourth matinee of the season at Carnegie Hall on Saturday, February 18, with the following program, Eugen d'Albert being the soloist:

Overture to the opera, The Barber of Bagdad.....Cornelius
Piano concerto in E major (in one movement), No. 2, op. 10, first time.....d'Albert
Invitation to the Dance, ronde brillant.....Weber-Berlioz
Symphonic Suite, Scheherazade.....Rimsky-Korsakoff

This is the kind of music with which the orchestra can and did distinguish itself. There might have been more color and dramatic effectiveness in the Rimsky-Korsakoff suite, which still lingers with us from the days when Paur conducted it with the Boston Symphony, yet, nevertheless, it was a fine bit of orchestral operation.

d'Albert's concerto has been taken in hand by the daily critics, who in one hearing are competent to analyze and dismiss it, yet not one of them can play it, not sixteen consecutive measures of it, and not one can give a technical explanation of it. Hence what is said about it in the daily press is merely the impression the work created upon each of those writers, modified by the personal interests they have in d'Albert's tour or the piano he is playing. This side of the criticism must never be forgotten by those who are still so unsophisticated as to believe in its fairness.

Now as to our impression, for we are also permitted to register the effect it had upon us. After listening we concluded that it is a serious composition written by a most gifted pianist and piano and symphony and opera composer; that it requires careful study to reach its inner significance and that it is too important to be dismissed, as the daily papers dismissed it, with a few exceptions. It strikes us as a work which would be approached with awe by any conscientious musician, and that the greater he is the more careful would he be to pass judgment upon it after one hearing only. The compositions of d'Albert, and particularly those he plays in public, must be approached with the reverence and respect that Europe bestows upon them, for up to this moment there is no one in our dear land who has created compositions of the quality which d'Albert dispenses. When we have a man of such eminence before us we can readily make fools of ourselves by criticising adversely after one hearing a work written by him and played by him; but that is of no consequence to d'Albert, who will probably move along the progressive line of development in accordance with his own impulses and theories, particularly as none of the daily paper critics have indicated to him any of his technical shortcomings from which he could be delivered by adopting the theories they apply to their works.

Isn't it funny? These ponderous critics who cannot write a measure of music, who are not competent to give out a theme or play a classical modulation or write one, criticising after one hearing a d'Albert concerto! It is really funny! It is a good joke. If they had any sense of humor themselves the critics would enjoy it.

Fabulous Fiddles.

(From the London Chronicle.)

AT a sale by Messrs. Glendining & Co. a fine "Strad" of the best period was knocked down for £600. This instrument, which in 1886 was sold in Berlin for £1,200, had a grand and powerful tone, and was in much better preservation than the one sold on Tuesday at Puttick & Simpson's for £300. A fine violin by Joseph Guarnerius also realized £230.

YSAYE

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NOTE.—All records broken. YSAYE has already played ten times in New York and has eleven more engagements yet to fill.

YSAYE will play 110 Concerts in America before June 10th.

BOSTON.

Boston, February 18, 1905.

FRANZ VON VECSEY'S first recital in this city occurred on Tuesday evening; the second one took place this afternoon. So great has been the interest shown by the public to hear him that it was decided immediately after the first recital that a third one should take place next Saturday afternoon, February 25. The critics were unanimous in their admiration of his genius, his extraordinary technique, his pure intonation and his seriousness. Those who have met the child outside of the concert room know that he enjoys himself as any other boy of his age would do, the weight of his talents not affecting his boyish spirit.

Mme. Franklin Salisbury's pupil, Helen A. Hunt, is having a very busy season as, in addition to her teaching two days at Bradford and one day in Boston, she has sung in concerts every week during the winter. February 22 she is to sing in "Faust" at Lynn; on the 23d, at Greenfield, in "Stabat Mater," and later at Portsmouth, N. H., in "Elijah," all with Mr. Mollenhauer as conductor. On February 24 she will sing in a concert at Middleboro, where "Flora's Holiday" will be given.

Kelley Cole's program at his concert in Steinert Hall on Thursday afternoon was an interesting one, several of the numbers being heard here for the first time. Mr. Cole's singing in the folksong group was particularly enjoyed, his rendering of "Mary" calling forth enthusiastic applause.

Anton Hekking was warmly welcomed by a large audience at his concert last Monday afternoon in Steinert Hall. His playing was greatly enjoyed, and the demands for his reappearance have been such that he will give another recital next Thursday evening, February 24.

Edith Castle sang a group of songs at the meeting of the MacDowell Club which took place at the Tuileries on February 8.

Alice G. Eldridge gave a piano recital in Steinert Hall on February 10.

"Somewhere," a song for medium voice by Thomas Curtis Clark, and "With You, Dear," a waltz song by Charles P. Scott, are two songs recently published by Oliver Ditson Company.

Anna Miller Wood's pupil, Llewella Martin, will give a song recital, assisted by Carolyn Belcher and Gertrude Belcher, at Miss Wood's studio on Tuesday afternoon next.

Mrs. Hall McAllister will sing at the first Lenten concert on Monday afternoon in Jordan Hall.

Frank O'Brien gave a piano recital in Steinert Hall on Wednesday evening.

The Thursday Morning Musical Club will give a concert in Chickering Hall on the afternoon of February 23. The soloists are to be Mrs. Nathan Matthews, Lucie Tucker, Mrs. Langdon Frothingham and Willy Hess. A chorus of fifty ladies will sing under the direction of Arthur S. Hyde.

Mrs. Robert Bradley, on March 2, is to give the first of a series of musicals at homes, at which Francis Rogers will sing. Mr. Rogers will sing next Sunday afternoon at the Botolph Club, and the following afternoon he sings in Miss Terry's series at Jordan Hall. He goes to St. Mark's School, Southboro, Tuesday night. During his Boston visit he will be the guest of Mr. and Mrs. Amory Lawrence.

Prof. John K. Paine's "Hymn of the West" is to be sung by the Handel and Haydn on Sunday evening for the first time in Boston. Madame Nordica is to be the soloist.

Eugen d'Albert will give only one piano recital here, and this will be in Jordan Hall Wednesday afternoon, March 1, at 2:30.

The Rome, N. Y., Sentinel states that the Boston Sextet Club, of which C. L. Staats is director, "has never been excelled by any concert company that ever appeared here."

Silvio Risegari gave a piano recital in Jordan Hall on Thursday evening.

At the chamber concerts in the Somerset on Sunday evening Gertrude Walker will sing and Claude Fisher will give violin solos.

Among the later works composed by Frederic Field Bulard, whose death occurred last June, was a large cantata entitled "Amor Triumphans." The full orchestral score of this work is in the possession of his family. The manuscript vocal score, which he is known to have made, has not been found. It is thought that it may have been loaned to some friend, who may not have known that it was the only copy in existence. Any information as to its whereabouts will be gratefully received by the composer's relatives.

The eighth of the Sunday chamber concerts at Chickering Hall will be given tomorrow at 3:30 p. m. by Ernst Perabo, piano; C. L. Staats, clarinet; Louis Eaton, viola, and Karl Ondricek, violinist. The next concert, on February 26, will be by the Boston Symphony Quartet—Prof. Willy Hess, Otto Roth, E. Ferir, Rudolph Krasselt.

MUSIC OF THE WEEK.

Sunday—Chickering Hall, 3:30 p. m., eighth chamber concert by Messrs. Ondricek, violinist; Eaton, viola; Staats, clarinetist; Perabo, pianist. Symphony Hall, 7:45 p. m., concert by Handel and Haydn Society, Mr. Mollenhauer, conductor; Madame Nordica, soprano; H. G. Tucker, organist.

Monday—Jordan Hall, 3 p. m., first of Julia A. Terry's chamber concerts. Mrs. Hall McAllister, soprano, and Rudolph Krasselt, cellist; George Proctor, pianist, and Max Zach, accompanist.

Tuesday—Tremont Temple, 8 p. m., Jessie N. MacLachland and her Scotch concert company.

Wednesday—Ernest Sharpe's studio, 74 Commonwealth avenue, Chestnut Hill (Newton boulevard), 3 p. m., Mr. Sharpe, assisted by J. Angus Winter, will sing.

Thursday—Steinert Hall, 8 p. m., Anton Hekking's second cello recital. Mr. Perabo may play with Mr. Hekking a cello sonata by Rubinstein.

Friday—Symphony Hall, 2:30 p. m., sixteenth public rehearsal of the Boston Symphony Orchestra, Ernest Schelling soloist.

Saturday—Symphony Hall, 8 p. m., sixteenth concert of Symphony Orchestra.

Julian Walker in the South.

ONE of the most popular baritones in America, Julian Walker, is now making a successful tour through the Southern States, where he has always been a favorite. Mr. Walker is not only a singer but an accomplished musician as well. He is ambitious, a hard student and an indefatigable worker. During the past year his art has developed amazingly, and he has won a place in the foremost rank of oratorio and recital singers. His voice is beautiful, resonant, true to pitch, and his enunciation is perfectly clear. He has made an especial study of Bach, and his reputation as a Bach singer is unique. He sang at the recent Bach festival in Bethlehem, Pa., for the second time, and was immediately re-engaged for next year by the conductor, J. Fred Wolfe.

His bookings, past and future, readily indicate the high order of engagements Mr. Walker is being called on to fill. Last week he sang the solo part in Beethoven's "Ninth" symphony with the New York Philharmonic Orchestra, Felix Weingartner conductor. There is nothing more ungrateful or taxing than this work. Mr. Walker accomplished his task in a manner that scarcely could be excelled.

Recent Engagements of John Young.

AMONG tenor John Young's engagements are these: January 31—Elizabeth, N. J., "Persian Garden."

February 1—Organ recital with Chas. Heinrich, Christ Church, New Brighton, S. I.

4—Aeolian recital, New York.

8—New York, private recital.

12—"Elijah," musical service, Church of Ascension.

16—"Hymn of Praise," St. Paul, Minn.

16—"Stabat Mater," St. Paul Choral Club.

20—"Hiawatha," Gloucester, Mass.

21—"Faust," Gloucester, Mass.

24—New York, private recital.

March 2—"Stabat Mater," Dvorák, Brooklyn People's Choral Union.

5—Binghamton, N. Y.

"Folksongs."

IT was an excellent stroke on the part of the John Church Company to commission Louis C. Elson to collect, arrange and edit a volume of "Folksongs" of many nations, with piano accompaniment. There are preface, indexes and annotations to explain to the interested as much as possible in connection with such a publication, and the essay, "The Influence of Folksong Upon Classical Music," is alone worth the price of the book.

VIENNA CONCERTS.

January 30—Tamagno, with orchestra.

January 31—Rosé Quartet.

February 3—Brussels Quartet.

February 4—Henri and Magda von Dulong, vocal.

February 5—Sixth Philharmonic concert.

February 7—Gottfried Galston, February 7.

February 8—Ferruccio Busoni, piano.

February 9—Max Pauer, piano.

February 10—Maikki Järnefelt, vocal.

February 11—Paul de Conne, piano.

February 13—Dora Popper, piano.

February 14—Soldat-Roege Quartet.

February 15—Helene Staegemann, vocal.

February 16—Silvio Floresco, violin, with orchestra.

February 16—Moriz Rosenthal.

February 17—Gisela Springer, piano.

February 18—Béla Bartók, piano.

February 19—Max Reger, concert.

February 21—Ethel Newcomb, piano.

February 22—Leopold Welleba, concert.

February 24—Brussels String Quartet.

February 25—Carlo Sabatini, violin, with orchestra.

February 25—Katharina Goodson, piano.

February 27—Olga Lenk, vocal.

BISSELL STUDENTS' MUSICALE.

MARIE SEYMOUR BISSELL gave a musicale at her studio on Wednesday afternoon last.

Mary Bradley opened the program with songs by Franz and Brahms, "Ich sah in Deinen Augen" and "Liebliche Wangen." The young singer possesses a soprano voice of pleasing quality and sang with ease.

Natalie Brown gave the "Ave Maria" from "Otello" with excellent tone production and fine style and received great applause.

Emily Mulligan's selection was "O luce di quest'anima" and she rendered it with much intelligence. Her voice is a brilliant soprano and fully met the demands of the florid number, the high C at the close ringing out with life and beauty.

Frances McLean gave the effective ballad, "The Hills o' Skye," by Victor Harris. Her voice is an attractive one and she sang with excellent taste.

Alice Stursberg then sang "Love Me or Not," by Secchi. Her voice is of very pleasing color and she showed much style.

Gertrude Lohrke gave "The Carmina Waltz Song." Her voice is of lovely quality and she sang with much spirit.

Amy Simmons followed with Bartlett's "L'Amour." This selection showed the fine voice of the young lady, a voice of great beauty, and her singing was admirable.

Lucy Glenn then gave "Amour, Viens Aider" and received much praise. Her voice is unusual in its beauty, good range and of great promise. She sang the difficult aria with much intelligence.

Mina Assmann is another pupil of talent. She possesses a purely lyric voice, her upper register being especially good. Her singing of the "Waltz Song" from "Romeo and Juliet" showed her to great advantage and the cadenza with the high C was brought out with splendid effect.

Sadie Kimpe made an excellent impression in her selection, the "Flower Song" from "Faust." Her voice is of contralto quality, pure and brilliant in tone, and she sang with admirable taste.

Ada Corke, another good contralto, gave "Lehn deine Wang," by Jensen, and Grieg's "Primrose." Miss Corke sang with much taste and the voice showed promise.

Mrs. Forrest Rayner won the admiration of the audience by her delightful singing of Rode's "Air with Variations." She has a remarkable voice, her execution faultless, and she sings in a musicianly manner. Her upper register is powerful in tone.

The program closed by a duet, "El Deschichado," by Saint-Saëns, charmingly sung by Helen F. Clarke and Emma E. Elmer.

Miss Bissell will give two other musicales before the season closes. Her class is a large one and she brings out new pupils at each one. These musicales are of great benefit to the pupils as well as of much interest and enjoyment to the audience.

Deep Mule.

(From the London Chronicle.)

AS the water supply in the Hunts village of Woolley ran short a well was sunk. To celebrate the event a gathering took place at the bottom of the well—before the water was let in. Following a religious service came a concert and speeches, and refreshments were handed round.

The fifth Gürzenich concert in Cologne offered Haydn's *cracrio*, "Die Jahreszeiten," under the able direction of Steinbach. The soloists were Emil Pinks, of Leipzig, and Hermine Bosetti, of Munich.

SAN FRANCISCO.

SHERMAN, CLAY & Co's,
SAN FRANCISCO, February 13, 1905.

THE past week has been fairly prodigal of interesting musical events. The Createore Italian Band at the Alhambra gave an interesting series of concerts. Wagner night brought out a large audience, and the program, consisting of overtures from "Tannhäuser," "Lohengrin," the Sacred Music from "Parsifal" and the "Ride of the Valkyries," for the most part was greatly enjoyed. The series was under the direction of Will L. Greenbaum.

Melba in concert on Tuesday night and Saturday matinee scored quite a success. She was supported by a full orchestra, under the direction of Paul Steindorff, and was assisted by Gillibert and Van Hoose, as well as the talented little Signorina Sassoli.

Van Hoose was in good voice, and displayed a voice of much sweetness, though little power. Signorina Sassoli was a delight and played her harp with a finish and ease, as well as expression, that made her audience clamor for more.

At the Tivoli little auburn haired Tetruzzi is nightly winning laurels. A voice of the purity and clarity that have made Melba famous, combined with a temperament that spares not itself in interpretation, holds her audience spellbound and carries every heart in her audience with her. Tetruzzi is a second Sembrich—"a thing of beauty and a joy forever." Her Violetta last night in "La Traviata" was as artistic a performance as I ever witnessed and her voice was perfection. She sings this week in "I Puritani," "Lucia," "Traviata" and "Rigoletto." Berlindi sustains the leading roles in "Pagliacci," "Cavalleria" and "La Bohème."

A fine program of music was enjoyed last Friday afternoon by the members of the California Club, the music being under the direction of Mrs. Mariner-Campbell.

The Wednesday Morning Musical Club, of Oakland, enjoyed a program by Mrs. Olive Reed Cushman last Monday morning. Benjamin Tuttle gave some violin numbers. Mrs. Frank Richardson Wells will play at the next meeting.

David Bispham is the next artist on the list, and will open at Lyric Hall on Tuesday night, February 21, under the Coast direction of W. L. Greenbaum. He will give in all four concerts, two at Lyric Hall, one at the Alhambra Theatre, and one under the patronage of the St. Francis Musical Art Society at the St. Francis Hotel. Besides these, Bispham will sing before the Home Club, of Oakland, at Leland Stanford University, and before the Sacramento Saturday Club. His programs are intensely interesting, and his arrival is awaited with impatience by music lovers.

A second Dolmetsch season is being considered.

Mr. Savage and his company in English are coming to San Francisco, then d'Albert, making the most brilliant musical season in San Francisco for many years.

"The Coronation of the Rose," a delightfully tuneful cantata, was given a most successful production at Sacramento at the Congregational Church, and under the efficient direction of Mrs. Lotte Buck-Porterfield. The affair was a big success and reflected much credit upon Mrs. Porterfield's fine training. The parts taken in the cantata were: Reluise, Frank Schuler; rose, Hetty P. Dunn; sunflower, Maud A. Erlewine; crocus, Bessie E. Rolff; heliotrope, Florence Barber; dahlia, Mrs. George A. Uhl; lily, Winnifred Cook; dandelion, Mrs. D. McKay; japonica, Marjorie Sprague; violet, Katherine J. Dyer; mignonette, Lulu Lothhammer; chrysanthemum, Ida D. Senf; touch me not, Donna Shinn. Chorus of heatherbells: Sopranos, Henri-

etta Huntington, Maybell Dotson, Florence Montford, Abbie Driver; contraltos, Mabel Penry, Eva Montford, Anna Dyer.
Mrs. A. WEDMORE JONES.

A JAPANESE MUSICAL VICTORY.

AN original Japanese musical play, entitled "The Little Jap-Jappy," was presented by the Dramatic Club of the New York Military Academy at Cornwall-on-the-Hudson Friday evening, February 10. The piece was produced under the personal direction of Sebastian C. Jones, the author. For weeks rehearsals had been in progress, and hence the favored parents and other relatives of the young soldier-student actors witnessed a remarkably smooth performance. The costumes were in excellent taste. Atmosphere was not lacking. Indeed Japan showed the rest of the universe what it thought of its big foe, the Russian Bear. Humorous incidents came thick and fast. In the frolic Uncle Sam also came in for some



THE GEISHA GIRLS.

of the international scrimmage. The actors and singers had a royally good time, and the visitors invited to Cornwall for the occasion had a share in the merriment.

Since the author graphically described each character with a supplementary line every imaginative reader can guess some kind of a plot for himself.

The leading role of Jim Jefferson, a Yankee commercial agent, was capably played by William D. Harrigan, son of the Harrigan of genuine dramatic fame. Behung Bi Bi, proprietor of the tea house, was cleverly impersonated by James F. Ransone. Horace L. Walker was cast for the amusing part of Wun Lung Gon, a mandarin, and Mr. Walker did well sustaining the character. John H. Lee showed how Bang Bang, a Japanese lunatic, wanted the world managed. William S. Livingston, Jr., appeared in the royal role of O Ku Chee, Prince Imperial of Japan, and Mr. Livingston looked every inch a prince.

Louis Cacassa was cast for the thankless role of Grand Duke Michael Soddoffsky, of the Russian Embassy, and considering his position and title did as well as could be expected. Grand Dukes, especially of the Russian variety, are not in favor at this time. Carl R. Fairback and Morton E. Hecht played two rollicking Yankee tars, Tom Tompion and Harry Hurricane, and both received a warm reception. Herbert L. Griffin and James F. Hillman created a sensation as the daughters of Duke Michael, the former playing Princess Sophia and the latter Princess Marguerita. Robert F. Browe as O Kisaman San, chief Geisha, and Spencer B. Driggs, as Sana-oo-San, a popular Geisha, looked the parts. John L. McGuinness, Cyril P. Klein, John L. Leslie and Gregory E. Eickhoff were effective as a quartet of Geishas, named O Toyo San, O Kiku San, O Hana San and O Nina San. Another quartet, of Mousmee girls, was played by Sylvan E. Myers, Charles F. Underhill, Harold F. Blanchard and Robert L. Stansfield.

Miss Eleanor F. Jones, as piano accompanist, and Collins' Orchestra gave valuable support to the singers and director.

The officers of the Dramatic Club are: William D. Harrigan, president; James F. Sanchez, vice president; James F. Ransone, secretary, and Gregory H. Eickhoff, treasurer.

In Bussum (Holland) the Zangvereeniging (singing society) gave Gluck's "Alceste" at their last concert.

BAUER'S SUCCESS.

[CABLE TO THE MUSICAL COURIER.]

PARIS, February 20, 1905.

HAROLD BAUER'S concert with the Lamoureux Orchestra was an enormous success. Countless recalls and enthusiastic cheering and encores.

DELMA-HEIDE.

Obituary.

Eva Marlan Mitchell Cook.

EVA MARIAN MITCHELL COOK, head of the press department of Loudon G. Charlton's Musical Bureau, died suddenly of heart failure Saturday morning, February 18, at the residence of friends at Midland Park, N. J. This announcement will come as a shock to many artists and other people who had business and social relations with Mrs. Cook. With marked talent as a writer and executive ability of a high order, Mrs. Cook combined charming feminine graces. She was born in Philadelphia. Her father, George H. Mitchell, a widely known chemist, took his family to California when his daughter Eva was a child, and the Mitchells finally settled in that State. Eva M. Mitchell was married to Joseph E. Cook. Later she made a reputation writing for the California papers. Mrs. Cook was music critic and special writer for the Los Angeles Herald three years. She came to New York about eight years ago to assist Victor Thrane. For several years past she had been associated with Mr. Charlton. In Mr. Charlton's absence from the city, Mrs. Cook had charge of the business in addition to her duties as press representative. Mrs. Cook is survived by one son. The funeral was private.

Rose Ancona.

ROSE ANCONA, a violinist and teacher, died in Kansas City, Mo., February 11. Miss Ancona was a daughter of ex-Congressman Ancona, of Reading, Pa., and a sister of John F. Ancona, an ex-controller of Berks County, Pa. Previous to her death Miss Ancona was a member of the faculty at the Sioux Falls Seminary. Miss Ancona was educated in Germany, having studied for years in Leipzig and Heidelberg.

Von Ende Concerts.

THE program is appended for the third of the four Von Ende concerts, "devoted to new and rarely heard works":

Suite for violin and piano, op. 16.....H. Gottlieb-Noren
Praludium, Scherzo, Dumka, Kolo.
Herwegh von Ende and Herman Epstein.
Air de Pauline, from La Dame de Pique.....Tschalkowsky
Die Meerfee.....Schumann
Geisternähe.....Schumann
Adele Laeis Baldwin.
Trio for two oboes and English horn, op. 87.....Beethoven
Allegro, Adagio, Menuetto, Presto.
Arthur Trepte, Max Eller and Joseph Eller.

The concert will take place on Wednesday afternoon, March 11, at the American Institute of Applied Music, No. 212 West Fifty-ninth street.

Winkler Pupils' Musicals.

PUPILS of Leopold Winkler gave a musicale Saturday afternoon, February 18, at the Winkler studio residence, 61 East 120th street. Julius Schendel, a very talented performer, played the first movement from the Chopin concerto in F minor, a concert study by Schytte and the Liszt campanella. Another gifted pupil, Maude Young, played the Chopin ballade in G minor and the Rachmaninoff prelude. Ida Silverman showed good schooling in a performance of Moszkowsky's "Etincelles," and the same must be said of Lulu Gavette, who played the Weber "Perpetuo Mobile." Alexander Rihm's arrangement for two pianos of the Weber-Weingartner "Invitation to the Dance" was performed by Elsa Behrens and Lulu Gavette with precision and brilliancy. Mr. Winkler himself played the orchestral part in the Chopin concerto movement. The studio was crowded to the limit.

CALIFORNIA ADVERTISEMENTS.

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MADAME LANKOW'S SOUND THEORIES.

HAVING arrived at the point where she had abundant proofs of the scientific accuracy of her investigations, Anna Lankow, on February 11, gave a soirée for her male pupils, whose achievements were presented to two of the most celebrated and advanced throat specialists, J. Mont-Bleyer and Dr. Kopetsky. It will be remembered that it was the skill of Dr. Mont-Bleyer that restored Madame Ternina to us two seasons ago. Dr. Kopetsky has just returned from Berlin and Vienna, where he has made exhaustive researches in his chosen field. The evening was arranged in order to prove many phases of Madame Lankow's mastery of science in art, and artistic science, but especially to emphasize what she has accomplished in the development of the height of the male voice. She opened the program with a speech, in which she analyzed accepted present day methods of voice building, especially those which ridicule the use of the falsetto as a means to develop the height and improve the quality of the voice. She asked why nature gave the male voice innumerable falsetto notes if they were not to be used for a definite purpose. To doubt, she said, that the falsetto exists for this definite purpose is to doubt one of nature's most fundamental principles, the conservation of energy. An excerpt was read from a letter written about a European vocal teacher, a ne wresident in this country, in one of the large Western cities, in which he was quoted as follows: "Oh! yes, Madame Lankow, who teaches her pupils to sing falsetto. You know in Germany we would not listen to a singer who resorted to the falsetto. We consider it most inartistic, and, in fact, not singing at all." This opinion holds among many voice builders.

She explained that the "mixed voice" can only mean that two different parts of the voice, registers, or resonances, as you will, have been joined, therefore "mixed"—one absorbed in the other. And she asked: "If the other methods ignore the highest, most peculiarly characteristic part of the voice, what do they 'mix'?" She then proceeded to prove her sound theories. Nine young men, possessing every quality of male voices in various stages of development, first sang exercises and tone studies, individually and collectively, and one could determine every phase of the Lankow method. One heard the mixed tones softly forming, and the full, round solidified notes of maturer development. From the lowest, diapason note of the basso to the gentlest, highest tones of the male voice, it was one even scale, as unbroken as a scale on the piano, and each register retained its personal, natural quality. The technic and conscious mechanical control, even among the comparative beginners, were apparent, in forte singing as well as pianissimo, legato or staccato, but the phase which called forth warm applause was the perfect application of the tone studies to the words which resulted in a fluent diction of astonishing excellence. The more advanced pupils performed this catholic program:

Auf Flügeln des Gesanges.....Mendelssohn
Barrick Schloss.
Prologue and Aria, I Pagliacci.....Leoncavallo
Morgen Hymn.....Henschel
Andrew Schneider.
Aria, Figaro.....Mozart
Anna Doob Kopetsky.
LARGO.....Handel
Serenade.....Meyer-Helmond
Edward Lankow.
Recitative and aria, Creation.....Haydn
Mr. Parsons.

The ease of tone production was equally apparent in each performer, and the same quality and resonance was present in each voice, even although they were at various stages of cultivation. In Mr. Schneider's baritone, in Mr. Parson's deep basso, in Edward Lankow's basso profundissimo, in Mr. Schloss's tenor voice, and in Mrs. Kopetsky's most musicianly projected number, the same story was told of a similar mechanical control of the vocal machine which left untrammelled words and text, as is further written to us. "After all manner of tests had been given, many questions enthusiastically debated, the two scientists admitted that they had learned a valuable lesson, and agreed that the use of the falsetto was the only true means to secure the 'high fourth.' One or the other, or both, will doubtless write

scientifically about this new, but positively proven, method of training the male voice. The physicians also complimented Madame Lankow because she at once termed her discourses a science, for they recognized that art only steps in when science has given it a reliable, poised, consciously acting instrument to play on. Of what use were a fine left hand or bow wrist to a violinist with a cracked, stringless instrument? Pianists and violinists must make certain routine exercises. Madame Lankow has brought to light physical laws, applicable to all voices which give all voices the same mechanical action." Her work with broken voices or sick voices forms a chapter by itself. Among those present at the soirée were Dr. Julius Mont-Bleyer, Dr. Kopetsky, Mr. Parsons, Mr. Wells, Mr. Spicker, Mr. Schneider, Mr. Lankow, Mr. Rogers, Mr. Schloss, Colin White, Mr. Hise, Mrs. Bertram Pierrepont Flint, Anna Doob Kopetsky and Mrs. Gordon.

SAENGER PUPILS IN
CONCERT AND ORATORIO.

WALDEN LASKEY has a pure baritone voice of great range and power and of beautiful quality. He possesses also a splendid physique, a most sympathetic personality and sings with much taste and feeling. About four years ago Mr. Laskey came to



WALDEN LASKEY.

New York to study with Saenger, under whose care his voice has developed most satisfactorily. He has sung in recital, concert and oratorio in many cities and with phenomenal success. His repertory includes all of the standard oratorios and operas which are given in concert form. He is already booked for the Maine festival in the spring and he sang with much success at the Rubinstein Club concert last Thursday evening, where he was well received and warmly applauded for his fine singing. He is also a particularly fine church singer and is in his third year as soloist at St. John's Church, Brooklyn.

Max Vogrich is writing the music to Willenbruch's drama "Die Lieder des Euripides." Several of the German opera houses have already promised the composer a production.

KANSAS CITY.

KANSAS CITY, February 17, 1905.

EDWARD KREISER "opened" the new organ in the Westport Avenue Cumberland Presbyterian Church last night. Mr. Kreiser's program exploited the many tonal resources of the organ, and his playing was enthusiastically received, one number especially making a great hit—the study for the pedals alone, by De Bricqueville. The choir of the church sang Noyes' "The Village Blacksmith," under the direction of the organist, Hans Feil. Mrs. E. J. Penfield sang Green's "Sing Me to Sleep" and George Croner sang Tosti's "My Dream."

The second in the series of piano recitals given by the pupils of Rudolf King took place last Tuesday night. Elva Fuller was the concert giver on this occasion. She proved herself a player of high technical attainment. Mrs. Morse added interest to the entertainment by her singing.

The Kansas City Musical Club, which brings to Kansas City at least one celebrated musician each year, announces a piano recital by Augusta Cottlow the latter part of this month. Miss Cottlow has never played in Kansas City. She is credited with being known at home and abroad, particularly in Germany, as one of the most capable pianists of this time. She has been playing in concert since she was a child. Her home is in Illinois.

Ottokar Malek's piano recital last Friday evening was one of the most enjoyable musical events of the season.

An important concert of the season was given this afternoon by the Symphony Orchestra. Johanna Galski, the Wagnerian soprano, was the soloist.

Carl Bush's new Indian cantata "The Four Winds," a setting of the second scene from Longfellow's "Hiawatha," and scored for soprano and tenor solos, mixed chorus and orchestra, will be given for the first time next season at Dubuque, Ia., by the Dubuque Choral Society and the Thomas Orchestra, under the direction of William H. Tontins, the conductor of the society. The work is now in the hands of Mr. Bush's publisher, the Oliver Ditson Company, of Boston.

Ina Fiew, soprano; J. A. Farrell, baritone; Edward Kreiser, organist, and Anna St. John, pianist, will give a concert in Kansas City, Kan., next Tuesday evening for the benefit of the Children's Home.

The fourth in the series of recitals by pupils of Edward Kreiser took place in Mr. Kreiser's studio last Tuesday evening. Those who played were Bessie Martling, Katherine Hollifield, Jess Orear Adams and Florence P. Walker. Miss Ina Fiew, soprano, sang.

Kurth-Sieber Pupils.

GEORGE THEAD, the leading basso traveling with Schumann-Heink, and his brother, Frank Thead, also a basso and last year a member of the Fortune Teller Company, are both pupils of Mrs. F. Kurth-Sieber. Grace Krum, contralto soloist of Bethany Baptist Church, Yonkers; Pearl Shay, contralto with the Billionaire Company last season; Elsie Lehrenkrause, a Brooklyn soprano, who has filled a number of concert engagements; Mrs. James Dixon Roman, contralto, engaged to assist Dr. Teller in his lecture-recitals; Florence McArdle, soprano, singing in concerts, and Miss Vail, one of the sopranos in the choir of the First Presbyterian Church, Brooklyn, are all from the Kurth-Sieber studios.

The Wileys' Musicals.

CLIFFORD WILEY and Mrs. Wiley have issued invitations for a musicale, Hotel Stanley, 124 West Forty-seventh street, Friday evening, February 24. The cards bear the superscription:

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AN EMINENT ARTIST.



EW artists can legitimately pride themselves upon having conquered in so short a time in Paris an enviable position equal to that enjoyed by Antonio Baldelli, the eminent Italian singer and professor, whose picture today adorns the columns of THE MUSICAL COURIER.

After a long and glorious career, during which his name figured in the principal opera houses of the world, counting his triumphs by the number of performances in which he took part, Baldelli decided to retire from the stage some five years ago, and to establish himself in Paris, where he might dedicate his talents and ripe experiences to teaching the art of singing.

All who are familiar with Paris, who are acquainted with the Ville Lumière practically, will realize how difficult it is for any artist not in possession of exceptional gifts like Baldelli to secure an advantageous position in the French capital; yet this eminent artist, from the start, found no difficulties, no obstacles to overcome in winning the popularity he enjoys today. Without the necessity of resorting to réclame of any sort, and relying solely on his great art, the name of this talented singer was soon made familiar and very popular among distinguished artists and the élite of Parisian society, and he was able to apply the motto of Caesar: "Veni, vidi, vici!" Indeed, as soon as Baldelli began to demonstrate, in public and private concerts, his exquisite art and his great talents the public manifested its enthusiastic recognition and serious critics lavished their highest praises, which resulted naturally and immediately in numerous engagements and an affluence of pupils—artists and amateurs—who came from all parts to solicit the advice of this great singing master.

As these appreciations just cited may appear to be exaggerated, we will conclude this little sketch of a famous artist by quoting from the many laudatory articles which have been dedicated to Baldelli in Paris some paragraphs written by two eminent and well known musical critics, M. H. Fiérens-Gevaert and M. Pierre Lalo. The first named writer, in considering several séances which Baldelli gave on his arrival in Paris, had the following to say in an extended article appearing in Le Guide Musical, of Brussels, entitled "Le dernier chanteur Italien" (The Last Italian Singer):

He is called Baldelli. I do not know much of his life or his career. I have been told that he has sung during the best years of his life on the lyric stages of St. Petersburg and of Madrid, and that he has taken the parts of bass bouffes, going from Pandolphe of "Serva Padrona" to the Beckmesser of the "Maitres Chanteurs," passing through Figaro of Mozart's "Nozze di Figaro." What flexibility this reveals! Baldelli must count today fifty-five years of age. He has come to settle in Paris and for the great joy not only of our ears but of our hearts he consents from time to time to sing in public.

I heard this very great artist some days ago. He had inserted in his program works of Scarlatti, Caldara, Cimarosa and Pergolesi, with but one contemporary—Rossini. I say it immediately and

frankly—never before had I felt so dazzled. * * * For me, I say it without shame, I like with instinctive tenderness the Italian masters of the eighteenth century—and I like them still more after their genius having become completely familiar, thanks to the talent of Baldelli. * * *

What has he done so extraordinary, your Mr. Baldelli? You must be thinking, for, if he were so very wonderful, the multitude would know his name. Mr. Baldelli has not a very large voice. Consider his age and his well filled career. He has not, then—or rather, he has not any more—the qualities which astonish the crowd. The resources of his art have then to fix the attention of the critics, you would say. But the critics in general are simples (simpletons?) who saunter along after the crowd and—as the art of singing is, as agreed, a thing which is dead—they would not

desire is to attract to him the attention of young artists, not only singers, but also composers. We know in what esteem Wagner held the Italian interpreters.

The other critic, Mr. Lalo, in discussing a concert of the Philharmonic Society of Paris in which Baldelli took part, said:

Mr. Baldelli is an excellent model and, I fear, the last which exists of that perfect art of Italian bel canto. Voice so admirably posed, formed and exercised that age has introduced no feebleness, no failing, no faults, no inequality; extraordinary virtuosity which is so simple as to seem natural; diction marvelously light and precise at the same time; style sober, clear and firm—the principal qualities which were in other days the glory of the great Italian singers, and of which not only France but even Italy has almost lost the souvenir, are here found preserved and resuscitated; and M. Baldelli alone may restore to the present generation an idea of the art which charmed the past generations.

Disposing of these rare qualities which have been so justly appreciated by the musical critics and by so many others, it is not at all strange that Baldelli has, in such short time, arrived to be the favorite singer and teacher of the Parisian artistic world. D. H.

Edward P. Johnson's Western Success.

AT the Chicago Auditorium Edward P. Johnson assisted in a concert with Madame Gadski and David Bispham, and received many favorable comments for his work. He sang recently in "Elijah" in Cleveland with Herbert Witherspoon, and again in Baltimore with Campanari, and was enthusiastically welcomed in each place. This week he sings the Verdi "Requiem" at New Haven, Conn., with Dr. Horatio Parker, and next week is in Hamilton and Toronto, Canada, while many other important engagements follow quickly on these. Below will be found some press comments, giving proof of Mr. Johnson's success in the West:

Mr. Johnson has a tenor voice of good compass and a charming musical quality. It has the true, ringing, vibrant tone which is the distinguishing characteristic of the real tenor. It has been well trained in the best school of vocal art, and he uses it with the ease and command of the cultured artist. He made an instant impression in the quartets and trio, and the beautiful expression and splendid climax achieved in the solo "Shall I Compare Thee" won for him a most gratifying recognition. He repeated part of the song in response to insistent applause.—The Chicago Evening Post.

Mr. Johnson, a tenor who is well known in the East, had not been heard before in Chicago. He had his opportunity of the night in his solo, "Shall I Compare Thee," and he made the most of it, being excellently received.—Chicago Record-Herald.

The two parts of the cycle which made the greatest hit were the duet by Bispham and Gadski and the tenor solo, "Shall I Compare Thee," by Edward Johnson.—Chicago Tribune.

Mr. Johnson sang with excellent style.—Chicago Daily News.

Mr. Johnson, a tenor new to us, displayed a voice of highly sympathetic quality and good tone production. He sang his parts intelligently and musically.—The Cleveland Press.

Alfred Kaiser's opera "Die Schwarze Nina" had its première in Elberfeld on January 24, and achieved a big success.



ANTONIO BALDELLI.

take the trouble to ascertain if there still exists any depository. * * * I saw Mr. Baldelli after one of his séances, and, as I well suspected, he has succeeded in dominating his vocal organs so completely only by exercising them with a constancy and prudence never failing. Like all real, all great artists, the métier, the technique, is to him of the greatest importance.

The old Italian singers were submitted (subjected?) to the severest vocal discipline. Mr. Baldelli did not believe it necessary to enfranchise himself from this rigorous method. Having then at his disposition a clavier or keyboard absolutely true, solid and light, he is sure—his musical sentiment aiding him—of being able to render the perfect intention of the masters.

I do not exaggerate in any way the merits of Mr. Baldelli. My

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Scena—E questo il loco.

Aria, Ah! se tu dormi, svegliati (Giulietta e Romeo).....Vaccaj
Steig' auf, geliebter Schatten.....Schumann
Meine Rose.....Schumann
Röselin, Röselin.....Schubert
Klärchens Lied.....Schubert
Das Lied im Grünen.....Schubert
Sie wissen's nicht.....Strauss
Verschwiegene Liebe.....Wolf
Königin der Nacht.....Kahn
Das Posthorn.....Kahn
Waldseligkeit.....Kahn
Der Sieger.....Kahn
Indian Desert Song.....Amy Woodforde-Finden
I Know Not Why (Ma.).....Ruth Lynda Déyo
Autumn Song.....Beach
Sylvio's Song.....Kjerulf
Blow, Blow, Thou Winter Wind.....Laura Sedgwick Collins

ONE of the largest and finest audiences of the season greeted Feilding Roselle and applauded her without stint. This was the first public appearance of the singer since her return from Europe. Her program was so filled with new and unfamiliar songs that several columns are needed to write what in truth can be called criticism of the music, but the recital coming so near to the hour of going to press leaves the reviewer little time or space. Miss Roselle is a finished artist and there appears no end to her capacity for study. The recitative and aria from the old Vaccaj opera and the Brahms, Schubert, Schumann, Strauss, Wolf and Kahn songs were all delivered on a plane of notable excellence. Her voice, especially in the middle register, is rich, and it is more flexible than is usual in mezzo contraltos. In the last group of songs, all sung in English, there was much to admire. The Indian song by Amy Woodforde-Finden and Laura Sedgwick Collins' setting for "Blow, Blow, Thou Winter Wind," aroused great applause. These are very clever songs and worthy of more extended notice than can be given here.

Victor Harris played excellent accompaniments for the singer.

HANS SCHROEDER IN CHICAGO.

EXTRACTS from criticisms on Hans Schroeder's recent recital in Chicago read:

For the third time this season Hans Schroeder, the German baritone, was heard in song recital in Fine Arts Music Hall last night. His previous appearances have established him with the concertgoing public of Chicago as a worthy artist in every respect and as an especially gifted interpreter of the German lied. His performance last night attained the same high vocal and musical standards which have marked his art in the past.

The program which he offered was an unusual one in that it was confined to the works of one composer, Alexander von Fielitz, whose songs are already widely known in America. Mr. Schroeder gave nine of his songs and the "Elliland" cycle, which comprises ten songs, so that his program was long; but, thanks to the versatility of the composer, it was varied as well.—The Chicago Inter Ocean.

His voice is rich and sweet, and at the same time sufficiently powerful to make his work in the more dramatic passages effective and convincing. It is said Mr. Schroeder was formerly a violinist. This may account, in a measure, for this singer's delicate phrasing, which makes beautiful everything he does.—The Chicago Journal.

A small number of hardened concertgoers braved last night's arctic weather conditions to hear the recital given in Music Hall by Hans Schroeder, a baritone, whose work has created a highly favorable impression upon his previous appearances here this season. Apart from the promise of enjoyment which his singing holds out, the feature of attraction was a program composed entirely of the songs of Alexander von Fielitz, the German composer, to whose work attention is now being drawn. The list included nine songs, apart from a song cycle, "Elliland." Mr. Schroeder's interpretation of both the individual songs and the cycle was admirable, as was to have been expected of a singer with his vocal gifts, intelligence and artistic reserve.—The Chicago Daily News.

His two previous concerts created for Schroeder an enthusiastic following, and the opportunity to hear him again was grateful.

In his work of last night he fully justified the golden opinions he has won by his poetic interpretation and genuinely artistic method of singing. The program was particularly sympathetic, as

Fielitz's songs are full of romantic color, and the timbre of Schroeder's voice lends itself warmly to their demands.

The "Elliland" cycle was especially well received. Some of the finest effects were gained in its widely varied numbers. Schroeder uses a peculiarly pure mezzo voice to excellent advantage, and produces some pianissimo tones that are little short of thrilling.

His voice has a slight tendency to vibrate, but the ease and freedom of his singing was refreshing.

He is a master of phrasing and finish, and has a thoroughly manly quality in his singing that utterly forbids the suspicion of sentimentality, even in his most poetic moments.—The Chicago Examiner.

Creators Tour.

HERE is a list of Creators engagements during the month of March:

Sunday, 3—Travel.
Monday, 4—Evening—Marquam Grand, Portland, Ore.
Tuesday, 5—Matinee and evening—Marquam Grand, Portland, Ore.
Wednesday, 6—Matinee and evening—Tacoma Theatre, Tacoma, Wash.
Thursday, 7—Evening—Victoria Theatre, Victoria, B. C.
Friday, 8—Evening—Vancouver Opera House, Vancouver, B. C.
Saturday, 9—Evening—Vancouver Opera House, Vancouver, B. C.
Sunday, 10—
Monday, 11—Evening—Beck's Theatre, Bellingham, Wash.
Tuesday, 12—Evening—Everett Theatre, Everett, Wash.
Wednesday, 13—Evening—Grand Opera House, Seattle, Wash.
Thursday, 14—Matinee and evening—Grand Opera House, Seattle, Wash.
Friday, 15—Evening—Theatre, North Yakima, Wash.
Saturday, 16—Evening—Auditorium, Spokane, Wash.
Sunday, 17—Matinee and evening—Auditorium, Spokane, Wash.
Monday, 18—Evening—Masonic Temple Theatre, Wallace, Idaho.
Tuesday, 19—Evening—Union Opera House, Missoula, Mont.
Wednesday, 20—Evening—Helena Theatre, Helena, Mont.
Thursday, 21—Evening—Margaret Theatre, Anaconda, Mont.
Friday, 22—Evening—The Broadway, Butte, Mont.
Saturday, 23—Matinee and evening—The Broadway, Butte, Mont.
Sunday, 24—
Monday, 25—Evening—Opera House, Billings, Mont.
Tuesday, 26—Travel.
Wednesday, 27—Matinee and evening—Fargo Opera House, Fargo, N. Dak.
Thursday, 28—Evening—Winnipeg Theatre, Winnipeg, Man.
Friday, 29—Evening—Winnipeg Theatre, Winnipeg, Man.
APRIL.
Saturday, 1—Matinee and evening—Winnipeg Theatre, Winnipeg, Man.
Sunday, 2—Metropolitan Theatre, Grand Forks, N. Dak.
Monday, 3—Evening—Brainerd Opera House, Brainerd, Minn.
Tuesday, 4—Evening—The Lyceum, Duluth, Minn.
Wednesday, 5—Matinee and evening—The Lyceum, Duluth, Minn.
Thursday, 6—Evening—Grand Opera House, Superior, Wis.
Friday, 7—Evening—New Auditorium, Minneapolis, Minn.
Saturday, 8—Matinee and evening—New Auditorium, Minneapolis, Minn.
Monday, 9—Evening—New Auditorium, Red Wing, Minn.
Tuesday, 10—Evening—Opera House, Winona, Minn.
Wednesday, 11—Evening—College, Madison, Wis.
Thursday, 12—Evening—Neuman Theatre, Watertown, Wis.
Friday, 13—Matinee and evening—Pabst's Theatre, Milwaukee, Wis.
Saturday, 14—Evening—Opera House, Waukegan, Ill.
Sunday, 15, to Sunday, 23—Auditorium, Chicago.

Birmingham Recital.

ON Friday afternoon, February 24, Lillie Birmingham, a well known California contralto, will give a song recital at Mendelssohn Hall, for which she has chosen the following interesting program:

Recitatif et Romance (aria from Orpheus).....Gluck
Per la gloria d'adorarvi.....Bononcini
L'Addi.....Mozart
Mignon's Lied.....List
Geheimes.....Schubert
Süsser Freund, Du Blickst.....Schumann
An Meinem Herzen.....Schumann
Sapphic Ode.....Brahms
Ruhe, Meine Seele.....Strauss
Wie Solten Wir Geheim Sie Halten.....Strauss
Les adieux de Divonne (aria from Sapho).....Massenet
La Flancée.....René
L'heure Exquise.....Hahn
Thrinodia.....Holmes
There Was an Ancient King.....Henschel
My Love Is Like a Red, Red Rose.....Henschel
When the Land Is White with Moonlight.....Nevin
Thy Beaming Eyes.....MacDowell
At the piano, Genevieve Moroney.

FIRST PUBLIC APPEARANCE OF THE CANTORI NAPOLITANI IN WASHINGTON.

(WASHINGTON CORRESPONDENCE.)

QUITE a sensation was created in musical circles in Washington this week by the first public appearance of the Cantori Napolitani, presented by Mary A. Cryder.

This novel and artistic musical entertainment has been looked for by the public ever since news of its organization and of its successful debut at the White House a short time ago. Its existence was planned by Miss Cryder during her summer trip through Europe, when, enchanted by the songs of native Italians accompanied by stringed instruments, she resolved to offer similar enjoyment to her country people on her return.

It consists of a solo singer and a male quartet of mandolins, guitar and violin. The singer gives the plaintive and sentimental, often most dramatic, folksongs of the country, and the quartet plays operatic and other selections. All are dressed in Italian troubadour costume, white with blue bands, a form of sailor collar and tie, crimson sashes, the long points of red caps falling to the shoulder. The appearance is picturesque to a degree, the costume of the singer being becoming as it is beautiful. No one who has not heard it can conceive the sensations upon hearing this wholly new and exquisitely beautiful type of music, containing all the emotional feeling of the nature musicians and the lovely melodies known only to the Italians.

The quartet in this case consisted of four young Washington musicians, skilled in their several lines, A. E. Yundt, W. E. Todd, H. E. Gallaher and W. T. Holt. The four might pass anywhere for native Italians, so well chosen they are. The soloist, Jeanne Nuola, is a singer of European training and reputation.

Miss Cryder has a fortune in her hands in this charming musical novelty alone, suitable as it is for occasions which no other form of entertainment could fill so well. The applause was enthusiastic at the concert, with strong and unmistakable desire for more, the audience finding it difficult to leave the hall at the close.

HARPER IN BROOKLYN AND BOSTON.

WILLIAM HARPER, the bass, continues to win success wherever he sings. Two recent appearances in Brooklyn and Boston were spoken of as follows:

William Harper gave a forceful interpretation of the bass numbers. He gave close attention to accent, more than to even running of scales, but this is not to decry his artistic merit, which is undoubted. The spirit in which he delivered "Why Do the Nations Rage" was admirable.—The Brooklyn Daily Eagle.

The audience accorded still greater praise to Mr. Harper for his accomplishment of the difficulties in the long aria "Why Do the Nations Rage."—The Brooklyn Citizen.

Mr. Harper, a newcomer before a Brooklyn audience, made a good impression, disclosing a good bass voice and a general executive ability that won hearty approval.—The Brooklyn Daily Times.

Mr. Harper's strenuous bass was heard to excellent advantage in the flowery passages with which old Handel seemed to be trying to invent extra difficult problems of good vocal skill. He was quite reminiscent of the days of Myron W. Whitney in his powerful declamation of the "Trumpet Shall Sound" aria, and the "Why Do the Nations Rage" was taken with a fine fierceness and splendid bravura.—Boston Globe.

Oley Speaks Recital.

OLEY SPEAKS, the composer-baritone, will give a recital of his own songs in the Astor Gallery of the Waldorf-Astoria Thursday evening, March 2. The day before he will sing at a concert in Poughkeepsie, N. Y. Mr. Speaks' engagements out of town this month include a performance of "The Messiah," in Newark, N. J., February 19.

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WASHINGTON.

WASHINGTON, D. C., February 17, 1905.

MARY A. CRYDER presented this week for the first time to the American public her "Cantori Napolitani," an organization representing the Italian troubadours as she met them in her travels through Italy this past summer. The company consists of a quartet playing stringed instruments and a soloist singing Italian songs. Violins, mandolin and guitar were played by Messrs. Yundt, Todd, Gallaher and Holt. Jeanne Nuola, recently from Europe, was soloist. The affair was given in the Washington Club rooms, which were well filled. There was much applause and a general desire to hear the Cantori again.

Mrs. Dyer-Knight gave a novel musical treat this week in the form of a Burns afternoon, in which she read a paper from the poet's life, a pupil, Mrs. Phillips, and herself singing songs associated with the subject. Miss Beulah Chambers played "Tam O'Shanter" and the accompaniments.

Alys Bentley is preparing a rendition in costume of the "Spinning Chorus" from the "Flying Dutchman" by the young ladies of the Normal School. One will tell the story of the opera, another sing Senta's songs, and the chorus sit among spinning wheels. The performance will be a paid one, the result to go to the purchase of a Cecilia for the school, from which a regular course in musical literature will be given. A complete library, including only music of the best tendency, and completed by the Bach preludes and fugues, is now being prepared.

Wednesday Sydney Lloyd Wrightson conducted a rehearsal at the Central High School, indicating his progress toward a grand concert to be given on March 17. Mendelssohn's "Hear My Prayer" and other selections will be given.

The Musical Art Society, under Mr. Wrightson's direction, has been invited to sing at the next concert of the Choral Society, which will be a miscellaneous one and directed by Josef Kasper. Spohr's "O God, Thou Art Great" will be sung, Mr. Wrightson as soloist. Frances Thomas, pupil of Mr. Wrightson, and who was heard recently with the Washington Orchestra, has been engaged as soloist in the choir of Christ Episcopal Church in Baltimore. Harriet Young is a gifted pupil of the Washington College of Music, studying vocal and instrumental music and harmony. Her teachers promise a bright artistic future for the young lady.

Fraulein von Unschuld, of the University of Music, upon the occasion of the anniversary of coming to Washington bestowed a scholarship upon a talented pupil of the public schools, Mildred Barrett. The Young People's Musical Matinees, directed by Miss Unschuld, continue in the schools of the city.

Miss E. Killingsworth Brown, the contralto, assisted by Francis Rogers, of New York, and Alice Burbage, of

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Washington, will give a concert on Friday next at the New Willard. The program arranged is an attractive one. There is much interest in the affair, owing to the popularity of the family of whom Miss Brown is a member. The late David Wolfe Brown, her father, was one of the most popular of the capital's citizens; her mother is a well known writer and poet. Miss Brown is a studious and earnest musician. Her sister is a gifted violinist. A collection of violins in possession of the family is one of the most valuable in the country.

Katie V. Wilson announces the appearance of Madame Sembrich next week. This makes the fourth in a series of the leading music artists of the world whom Miss Wilson has brought to Washington this season. Still another surprise is in keeping of this clever manager. Washington is truly grateful to Miss Wilson for her efforts in behalf of the music of the capital.

Phoebe Hamilton Seabrook, president of the Hamilton Institute for young ladies in Washington, speaks warmly of the steadily growing interest in music study by students of the school. Generous facilities are supplied by this school for securing results in this line. Prof. H. H. Freeman teaches harmony, vocal music and the organ. Edwin Hughes has the piano department in charge. The harp, stringed instruments and the best known studies in vocal and instrumental work are carefully taught in graded courses. Languages are made special study as applied to music. Anton Kasper is head of the violin department.

A faculty concert was given at the Fairmount Seminary this week. John Porter Lawrence, Anton Kasper, Mrs. Ernest Lent and Mr. and Mrs. Bischoff were the performers.

The MacFall School of Music is in a prosperous condition. Its head, Jasper Dean MacFall, is singing much here and is director of one of the important church choirs. His pupils are singing in many choirs. Mr. MacFall is originally from Detroit.

The Washington Conservatory of Music, under the direction of Harriett Gibbs, is growing rapidly. The faculty consists of prominent musicians from various centres. The utmost harmony prevails. Weekly pupils' recitals are given, indicating honestly the advance made by the pupils. Mr. Tyler, besides being a most attractive singer, is teacher of the most ardent and conscientious type. He teaches piano also and is director of a vested choir in the city. The violin professor, Clarence Cameron White, was recently called to give a recital in Philadelphia, where he was enthusiastically received.

Director Santelmann, of the Marine Band, is engaged in rehearsal for the inauguration, in giving serial concerts at the navy yard, and in playing at the White House, and for other elite functions.

Percy Foster is busy with the mammoth chorus for the inauguration. Arthur Mayo is the accompanist at rehearsal. Wagner, Eichberg, Frederick Burton and De Koven are among the composers to be sung. Mr. Foster is a capable, magnetic and experienced conductor of chorus work. Rudolph Aronson's "Two Step," dedicated to President Roosevelt, is to be played at the inauguration.

Thomas Evans Greene, the tenor and operatic coach of the Washington College of Music, has had the busiest winter of his life. His voice is in splendid condition, strong vibrant, carrying. His love for the work is contagious. He is preparing "Martha" as an opera soon to be sung. He has engaged Mrs. Edw. Kelly as regular accompanist for his own work. He will give a recital in Virginia in March.

John A. Finnegan, who created a distinct sensation by his tenor voice and remarkable singing at a recent Saengerbund concert, is one of the few real tenors now heard. He is a pupil of Del Puente, and sings in three Washing-

ton churches under steadily increasing salaries. He is studying, improving his mind, too, and is ardently looking for the time when music alone will occupy all his time. He is already worthy a place in the best opera companies. He resembles Caruso, and has a charming and delightful nature.

The coming of Fannie Bloomfield Zeisler next week is looked forward to with great pleasure by all classes of musicians. General approbation is felt in the music world because of the steady rise to best heights of this gifted woman. Harold Randolph, of the Baltimore Peabody Institute, expressed himself warmly in this sense recently. She is announced by Ernest Phillipit.

Gladys Strong, pupil of Mrs. Routt-Johnson, delighted a fashionable audience at the Willard this week. More later. There is a seething desire in Washington for the continuance of the Washington Symphony orchestra. Regret is incessantly expressed as to its temporary suspension. Money is being offered to support it.

FANNIE EDGAR THOMAS.

VECSEY IN BOSTON.

VECSEY has "caught on" tremendously in Boston, and was booked for his third recital there this week. Following the Boston concerts there will be return dates in Chicago and Cleveland, and then Vecsey is to go to the far West, where he is being impatiently awaited. Appended are a few lines extracted from the lengthy newspaper notices which Vecsey received in Boston:

He is indeed a boy with a remarkable aptitude for the violin. He is a born fiddler, and he is as serious in his work in public as other boys are in their games and sports. His technique is extraordinary for even a gifted child; it is clean and fluent, and at times brilliant. His tone is full, often rich in quality, and his intonation unusually pure in comparison with that of other violinists who have played here this season.—Philip Hale, in Boston Herald.

The lad was surprising in his work from the first stroke. He played with the expression of an artist, and seemed to understand its emotions. The best thing about the young artist was that he reached his highest point in Bach! And the prelude for violin alone was a marvelous performance.—Louis C. Elson, in Boston Advertiser.

This little fellow is already a master of the violin. That much is beyond any question. His technical accomplishments are astounding. His tone is broad and rich. His intonation exquisitely true, and his trills, runs and appoggios flawless. He has conquered the art of harmonics as perfectly as any violinist living.—Boston Journal.

He plays with a large, pure tone, exceedingly well in tune, cleanly and clearly, fluently and sometimes brilliantly. His technique is astounding.—Boston Transcript.

The auditors were aroused to that pitch of enthusiasm demanding encores, and the report of his triumph appeared to be justified. His tone was warm and resonant, and his bowing and finger work was thoroughly good.—Boston Globe.

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THE DUNNING SYSTEM.

CARRIE L. DUNNING, who went to Europe last October to introduce her system of "Improved Music Study for Beginners," returned a fortnight ago and is now at her home in Buffalo, N. Y. If a single skeptic remains in this land of the free let him (or her) just read the testimonials that Mrs. Dunning brought back with her. Leschetizky, Burmeister, Scharwenka, Hambourg, Carreño, Gabriłowitsch, Busoni, Swayne, Abell, Fergusson, Kelley, Orten, Roth and Scholts are among those who have indorsed with emphasis the Dunning system. Moreover, the clever American woman was received with wide open arms in the most conservative musical circles of the Fatherland and invited to tarry longer when she revisits that country.

Mrs. Dunning went to Paris first, but could not remain long, for her teachers in Dresden were awaiting her coming. The few persons, however, that she did see in France were as enthusiastic as the Germans proved to be later. Mrs. Dunning was urged by several French musicians to return to Paris and conduct a class. In the meantime Mrs. Dunning will have her teachers' textbook translated into French, and thus many will be ready for her when she goes to Paris again next year.

At the Franklin College and Ehrlich Music School in Dresden Mrs. Dunning had immense success in her demonstrations, with the expected result of making many converts. Frau Leschetizky, writing for her famous husband, invited Mrs. Dunning to come to Vienna, and on her arrival she was most cordially welcomed by the master and his charming wife. While in Vienna Mrs. Dunning renewed several of the friendships she formed during a three years' residence in that city. Whoever she met hailed her as a missionary with a vital message to the musical world.

Conservative Berlin echoed the indorsements of the other cities, and the clever American woman discovered to her astonishment that the lions were tame as lambs. Mrs. Dunning was entertained at the Scharwenka residence several times, and on two occasions a large number of the friends of the host were invited to witness a demonstration and talk. Mrs. Dunning was also entertained at Busoni's home, and there, too, she explained the system to a large number of musical guests. Edgar Stillman Kelley, the American composer now residing in Berlin, was another who gave a reception for Mrs. Dunning. From Scharwenka Mrs. Dunning received an invitation to come to Berlin next October and present her work before the congress to be held there. This is the first invitation of the kind extended to an American. Naturally, by that time many more German teachers will be using the Dunning system in their teaching.

THE MUSICAL COURIER here reproduces some of Mrs. Dunning's foreign indorsements (the remainder will be published in a future edition):

To Mrs. C. L. Dunning:

I am happy to commend the method of instructing children in piano playing devised by Mrs. Dunning as especially adapted to their peculiar needs and capacity, and shall be pleased to have the author give a more detailed account of the system at the Musical Pedagogical Congress next October in Berlin.

XAVIER SCHARWENKA, Royal Professor.

BERLIN, January 12, 1905.

DEAR MRS. DUNNING—I heartily congratulate you on your "System of Improved Music Study for Beginners." It seems strange that, while in late years so many new methods have been invented in order to simplify the teaching of languages, mathematics and other sciences, no such attempt has to my knowledge been made with music. I really believe music is generally being taught now much the same way it used to be taught a hundred years ago. Your system, based on a thorough knowledge of both the child's nature and of the elements of musical science, is the first step made in order to adapt modern ideas to the musical education of beginners.

The great and rapid success of your work shows that you have found the right way.

Sincerely yours,

BERLIN, January 7, 1905.

OSSIP GABRILOWITSCH.

BERLIN, January 8, 1905.

To Carrie L. Dunning:

I have examined your system of music study for beginners and I am pleased to say that I find it clever and practical and of great value to one teaching the rudiments of music. I congratulate you on your splendid, successful results.

Yours truly,

FERRUCCIO BUSONI.

BERLIN, January 12, 1905.

Having thoroughly examined the Dunning "System of Improved Music Study for Beginners," I take great pleasure in heartily recommending it. It does away with the drudgery of music study, it arouses and holds the children's interest and attention by appealing to the natural play impulse, thus insuring much greater progress than can be made by the old method.

ARTHUR M. ABELL.

PARIS, November 18, 1904.

MY DEAR MRS. DUNNING—Your demonstration of "Improved Music Study for Beginners" was extremely interesting to me. I am convinced that it supplies a thorough knowledge of the rudiments of music in a most simple and interesting way, and I shall look forward to the successful establishment of your system in Paris.

Very sincerely yours,

WAGER SWAYNE.

DRESDEN, December 20, 1904.

Carrie L. Dunning:

DEAR MADAME—Your "System of Improved Music Study for Beginners" is indeed that which the title asserts. Besides, it is original and interesting. I recommend it forcibly, and am, with very best wishes for a grand success, yours very truly,

RICHARD BURMEISTER, of the Dresden Conservatory.

Carrie L. Dunning's method seems to me most practical, and I recommend it for the first musical instruction of children or beginners.

It ought to meet with favor and success whenever the beginning of a musical education is contemplated.

(Signed) PROF. THEODOR LESCHETIZKY.

VIENNA, December 29, 1904.

BERLIN, January 12, 1905.

It has been with great interest and pleasure that I have had Mrs. Dunning demonstrate and explain to me her new system for teaching music to children and beginners, and I am convinced that it must meet with great success in teaching and interesting little ones in learning music. It is the best system for teaching the fundamental principles of music which has come to my knowledge, and is extremely ingenious.

I wish Mrs. Dunning all the success which she so thoroughly deserves.

Yours sincerely,

TERESA CARREÑO.

BERLIN, January 14, 1905.

DEAR MRS. DUNNING—I have examined with interest your method and I take great pleasure in telling you that I can recommend it in every way.

It will surely raise the general standard of musicianship.

Yours sincerely,

MARK HAMBURG.

Extraordinary Musical Events.

THE board of supervisors of the Orthopedic Hospital announce two concerts for the benefit of the hospital, at which Ysaye and Kreisler are to be the star performers. The concerts will be given at Carnegie Hall, Monday evening, March 13, and Tuesday afternoon, March 14. Bach's concerto for two violins will be played at both concerts. But in other respects the programs will be different. Ysaye will perform on Monday evening the Saint-Saëns concerto in B minor and Tuesday afternoon Kreisler is to play the Vieuxtemps concerto in F sharp minor. The New York Symphony Orchestra and Walter Damrosch, conductor, will assist the great violinists at both concerts. Boxes and seats may be secured from Mrs. J. Hobart Warren, 101 Park avenue. The public sale of tickets will open at Carnegie Hall, Monday morning, March 6.

SALT LAKE CITY.

Office of THE MUSICAL COURIER,
With the Clayton Music Company,
107-111 South Main Street,
SALT LAKE CITY, Utah, February 15, 1905.

AFTER twelve years of absence from Utah, spent in musical study in Boston, New York and Chicago, Anthony E. Carlson, one of Salt Lake's own boys, made his debut at the Congregational Church recently. He was assisted by those sterling artists, Weihe, with his violin, and Arthur Shepherd, accompanist, who gave genuine pleasure by their artistry and who were made a great deal of. Weihe performed the second and last movements of Wieniawski's second concerto in noble style, and made a group of C. F. Carlson's compositions very attractive. Weihe is a rare artist. Mr. Shepherd's accompaniments were musicianly and added greatly to the pleasure of the recital. All that had been said in praise of the chief star of the concert was proven to be true, for Mr. Carlson is a thoroughly good singer. Not being handicapped by an ordinary accompanist, Carlson permitted his musical temperament to have full and free rein. The results were soul satisfying, and the young gentleman completely pleased his audience. Mr. Carlson sings in Provo, Logan and Ogden shortly.

S. Molyneux Worthington gave a studio "warming" to fifty of his musical friends not long ago at his new studio. He proved himself an ideal host, a very Bohemian, and greatly delighted his guests with songs in his best style.

A much enjoyed event was the reading of the poem "Enoch Arden," with Richard Strauss' descriptive music, lately performed at the Grand Theatre by Mrs. C. E. Richards, reader, and Agnes Osborne, pianist. The Strauss music accompanies the beautiful poem throughout, and elaborate solos occur between the different parts of the work. It is a most interesting combination, and was artistically rendered. Mrs. Osborne was also soloist at an entertainment given last week at the Unity Club, performing at that time works of Saint-Saëns and Charminade, the program being French in character.

Mrs. Osborne is known as one of our best teachers of the piano. Among her pupils are Alice Seckels, Rowena Korns, Alma Risch, Lulabel Eldredge and Mrs. Richardson. Several of these talents appeared in the musicale given by the lady's pupils a few weeks ago. The affair was very successful. Among the numbers performed were Beethoven's sonata, op. 27; impromptu in B flat, Schubert; "Magic Fire," from "Die Walküre," Wagner-Brassin, and Hummel's A minor concerto. Mrs. Osborne's pupils give musicales every three months the year round.

A young Salt Laker who has much promise in a naturally robust and high tenor voice is Alfred Best, Jr. He sings up to high C with full chest voice, and gives out a big, fine tone. Mr. Best will sing before Henry W. Savage and his critics upon their visit to Salt Lake in the near future, by invitation, and expects soon thereafter to either engage in an operatic career or go to Europe for study. A couple of years ago he spent a time with Dr. Frank G. Dossert at New York, and made excellent progress. His instructor says his voice is adapted to operatic work. Mr. Best sang with success in the Colorado Musical Festival of May, 1903, and was instructor of music at the Utah University for two years, severing his associations with that school in September last.

J. J. McCLELLAN.

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THE ST. LOUIS APOLLO CLUB.

St. Louis, Mo., February 18, 1905.

NE musical event of importance marked the artistic interests of St. Louis last week. The Apollo Club "spruced up" and gave a good concert, not only from the standpoint of the artists hired for the occasion to soloize but in the light of a club production. There have been times when the club, which has a firm grip on St. Louis social life and always sings to full houses paid for in advance, has depended entirely on its imported talent for artistic work, and its own familiarity with its audience and their tolerance of "the boys" for slipshod chorus singing. This obtained at the first of the present season's concerts, and so apparent were the club's shortcomings that even its friends set up a howl, which had prompt and effective result in a much improved concert on Monday night.

The club singing has a good middle but no ends; that is, artistic ends. The fortissimos are shrill and harsh, and the pianissimos are tuneless and lacking in that necessary singing quality that makes them more than a whisper. Both these defects can be remedied. Indeed, it impresses one that the club contains but few cultured singers and a plenty of amateurs.

A feast of good things was spread in the solo numbers, half of which would have been enough for one evening. Lavishness in providing soloists is a questionable matter in taste, and two stars of the magnitude of Anton Kekking and Muriel Foster almost eclipse each other.

Hekking has grown in tone and treatment since the days of his association with Nikisch in America. Indeed he is a veritable Titan of the cello. He draws a free, graceful bow and has the unmistakable Teutonic touch. Breadth is well marked, and no finer exposition can be asked than the Bach air, which he played with a sonority and temperamental swing that held his listeners in thrall until the last reverberation was lost in the topmost corner of the hall.

Hekking did one thing that rejoiced me greatly and which more artists might do with empressment. He commanded and obtained absolute silence before he permitted his accompanist to sound the first note of the piano prelude. The result was that the first sonorous sounds emitted by the singing cello fell on attentive ears.

Of Muriel Foster, barring the fact that her voice showed fatigue, which prevented her complete triumph in the climatic passages of her songs, much of a praiseful sort might be written. She served as a splendid example for aspiring vocalists in her enunciation, articulation and pronunciation, all of which were excellent. No clearer speech could fall from the lips of a singer than that enunciated by Miss Foster. Her numbers were artistically rendered throughout, though somewhat trivial in selection. But then the Apollo never allows anything very weighty to make up its programs, which may account for the limitations described by Miss Foster's numbers.

She presents a lovely picture, and has evidently been a close student of the dramatic as well as the singer's art.

The concert, as a whole, was successful, and sharpened anticipation for the spring concert, at which will be presented another overpowering combination—Louise Homer and Campanari. R. P. S.

Felix Hughes, Singer and Teacher.

FELIX HUGHES, the well known baritone, is continuing his successful work, both as concert singer and as teacher. His classes are large and enthusiastic. Mr. Hughes has done well to divide his time, for so talented a teacher ought not to devote himself exclusively to concert work. Mr. Hughes has two great advantages in this branch of his art—a method which he sets forth in such clear and simple language that the immediate results of his exposition, as shown in his pupils' improvement, are re-

markable, and the unusual ability to demonstrate in his own singing every vocal fact he sets forth. Mr. Hughes is a disciple of the methods employed by Herbert Witherspoon, whose wonderful vocal art is commented on by every critic. Mr. Hughes and his sister, now Mrs. Witherspoon, were fellow students with Mr. Witherspoon in Paris, all three having studied under the famous Dubulle, whose assistant Mr. Hughes was for some time. Since their return to this country they have worked together at the problems of voice production and interpretation. Mr. Witherspoon's summer class in Cleveland proving so much more than he could personally take care of, he sent for Mr. Hughes to assist him, and upon his departure in September, 1904, left his entire class in Mr. Hughes' capable hands. Cleveland has proved a fine field, and is showing itself appreciative of having an artist of Mr. Hughes' standing as a member of its musical fraternity. Mr. Hughes sang on February 10 at Akron in the German-American Music Hall (whose recent opening has been widely commented on), sharing the program with Mrs. Spillman Riggs, organist, and the Tuesday Musical Club. The Beacon-Journal reports the concert as follows:

Felix Hughes, of Cleveland, the soloist of the evening, delighted the audience with his charming songs, and the enthusiastic applause that followed each number proved him a favorite from the first. His voice, which is a rich baritone, is as soft and velvety as the sweetest contralto. His songs were well chosen, and the charming ballads he sang could not have been improved upon. His voice is one of the most pleasing that has recently been heard here, and the audience would have had him sing indefinitely if it could have had its way. It is hoped that Mr. Hughes will be heard again in such a delightful program in this city. The concert was throughout a triumphant success, and it was with reluctance that the audience left the hall at its conclusion. The people were eager to hear more from all the artists, and every number on the program, individually and collectively, was excellent. It is to be hoped that many more concerts of like character will be given in Music Hall in the near future.

SCHUMANN-HEINK STAR SHINES.

MORE glowing tributes about Madame Schumann-Heink in comic opera are appended:

As stated at the outset, Madame Schumann-Heink is delightful. Her easy handling of the role was a treat, and, whether she was singing one of several splendid numbers or was the life of the performance by her clever acting, her friends never tired of her, and too often insisted upon more than courtesy usually seeks through the medium of encores. The chief surprise is her fine equipment as a comedienne, for in the matter of unforced and effective comedy business she was as resourceful as could be, and, mingling this with a delightful German accent, her bubbling methods and personal enthusiasm quickly caught the fancy of the audience.—The Cincinnati Enquirer.

Her success came as a most gratifying surprise to those unacquainted with her remarkable ability as a comedienne. In several of her scenes her comedy was irresistible, her native humor exhibiting itself in such strong colors and so surprising a manner as to excite spontaneous laughter and the most cordial approval.—The Cincinnati Commercial Tribune.

Madame Schumann-Heink has sacrificed none of her great vocal ability in her new line of work; she has added to it the entertaining propensities, in a light way, of as rare a species of comedienne as the American stage can boast of today.—The Cincinnati Times-Star.

The great German contralto needed no introduction to Daytonians, for she has been here before, and her splendid voice gladdened the souls of music lovers. But few had any idea of her talent for making fun and her ready adaptability to the book of comic opera. They learned much Saturday, and no singer or actor on the local stage ever held her audiences at her fingers' ends as did Schumann-Heink last Saturday.—The Dayton Journal.

Madame Schumann-Heink is a revelation to those who have known and admired her many years in grand opera and concert surroundings only. In "Love's Lottery" she shows depth of feeling and comedy ability which easily place her in the foremost rank of operatic comedienettes of the world.—The Wheeling Daily Intelligence.

A GREAT PIANIST.

(From the Musical Courier Extra, February 11, 1905.)

HE piano men of this little, narrow minded town should have gone to Mendelssohn Hall last Tuesday afternoon to listen to the piano master d'Albert playing on a Knabe concert grand piano, and they would have learned a profound lesson in piano construction. I never in all my piano days witnessed such violent, orchestral treatment of the piano as that of the little giant d'Albert on that occasion. He insists upon giving out the greatest tone volume, and forces the piano to its utmost resonance with a physical force which is unprecedented. He has not the slightest considerations except for demonstrating his views of the composition, and a double forte passage in the lower half, as well as the upper half, of the keyboard must be given out regardless of all theories of piano construction, except that the instrument must not only be able to withstand the most severe strain of human power exerted upon it, but it must remain in tact and respond to the artistic demands of the performer at the same time. In all my days in Europe and America I never beheld a piano subjected to such a sustained severe treatment, and I never heard a piano come forth from the attack with great laurels than that Knabe concert grand. I know there were people present in the hall who thought that at most any moment in the Liszt "Scherzo and March" a string would snap, or a hammer shank break, or a key drop; but not only was there no unusual diminution of structural effectiveness, there was not even one tri-chord out of tune, and the Rubinstein encore played by d'Albert after the stormy and militant Liszt march at the end of a severe program was performed on a piano in perfect tune. I was amazed, and so were many others.

The Knabe grand is a magnificent specimen of the piano builders' art. Its bass is a power of tone volume and a volume of tone power. Its treble is rich in scintillating vibrancy, each note like a ringing and singing silver bell, and its central octaves endowed with a sustained and luscious vocal quality that enables the player to give out the most enchanting, yet pronounced, legato effects. There is nothing questionable about it; not a doubtful note, and each octave insinuatingly glides into its neighbor's realm without the suggestion of the much discussed "break." Eugen d'Albert can do just as he pleases with it. He can caress and cajole, and he can pound and punish to make his mass effects and pour out his orchestra imitations; when all is over the Knabe grand is prepared for a repetition without the slightest divergence; it will be intact, ready for assault again and again. I was quite prepared for the usual deviation of pitch after the recital, but the piano was infallibly in tune. I can hardly understand how that was; but so it was. Truly a marvelous instrument.

BLUMENBERG.

Reading Chorus Sing "King Olaf."

CARL BUSCH'S setting for Longfellow's "King Olaf" was presented recently by the Reading Chorus at Reading, Pa., under the direction of Edward A. Berg. The soloists were Anita Rio, George C. Carrie and Frederic Martin. This was the first time the work was sung in the East, and the Reading audience received it with enthusiasm. Mr. Berg says other choral societies ought to sing the work.



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Chicago.

CHICAGO, February 19, 1905.

FREDERICK A. STOCK, the genial conductor of the Chicago Orchestra, yesterday afternoon again led his men through a program which taxed not only the players under his baton, but again showed his ability as a thorough musician, both technically and musically. A symphony heard once before at these concerts and a concerto for violin and orchestra by Saint-Saëns, an overture by Massenet, the "Andante con Variazioni," by Beethoven, and the "Meistersinger," Act III, of Wagner, were some of the numbers on a program full of interest to the musician. Mr. Stock attacked his work as only one conversant with the compositions before him may, and that he has achieved a success not only in works known generally but in new works that require the ingenuity of the skilled director show him in the most favorable light as the legitimate successor of the late Theodore Thomas. This was the first program arranged by Mr. Stock, and it proved him to be an excellent program builder. And that leads us to the discussion of the Beethoven number, which, taken from the "Kreutzer" sonata for piano and violin and arranged for orchestra by Theodore Thomas, under Mr. Stock proved a musical gem which gains in popularity at each successive performance. Some in the musical world may not agree with Mr. Thomas in transferring a work written originally for only two instruments to a composition for the full orchestra; but his judgment in such things was always unquestioned, and the resourceful manner, orchestrally considered, in which this theme of Beethoven's is handled surely warrants it to be added to the literature of the orchestra. With the Kaun symphonic prologue, "Mary Magdalene," the program was complete, and both orchestra and conductor were amply rewarded by applause. Charles Moerenhout was the violinist in the Saint-Saëns concerto and must be complimented for the very able manner in which he played his solo. His temperament, musical taste and tone production left little to be desired, and the audience received him with evident pleasure. He had to play two encores, the first a number by Fiorelli, and the second a Bach selection, which were both played artistically. Mr. Moerenhout made a very good showing at his debut with the orchestra. The same program will be repeated this evening.

"Parsifal" in English.

From the sunny season of midsummer in Bayreuth to 18 degrees below zero weather in Chicago is a far cry for "The Knight of the Holy Grail." Monday evening, February 13, at 5:30, the initial performance of Wagner's masterpiece, the music drama, "Parsifal," was given in this city at the Illinois Theatre, and upward of 1,000 people

braved the weather to attend it. This was in many respects one of the most imposing spectacles witnessed here, and that it was one of the most unique events in the history of musical and dramatic art the daily press and the enormous interest aroused on all sides and among all classes easily attested. Henry W. Savage, American as typical as can be found, enterprising, daring and successful, has brought home to us an art production which not only a cultured community can appreciate, but any place where a love for the true and the beautiful is fostered. He is to be commended in having brought to such a successful issue a task herculean in extent. The merit of the playwright and composer Richard Wagner need not be discussed here. Enough has been written about both text and music. A word is due, however, to the stars in the cast, the able chorus, the orchestra and mechanical features of the performance. Alois Pennarini, a very gifted tenor, sang the title role, showing a very remarkable voice, which is under excellent control and which kept the audience under its spell. His diction is good and at no time was there any apparent effort on the singer's part to overstrain himself. In the second act with Kundry he showed himself also as an actor of ability and acquitted himself with great credit. Kirkby Lunn, whom we have heard here before in concert, sang the Kundry, and by her charm of manner and her excellent singing won the hearty approval of the audience. The difficult music of the second act was sung by her with evident appreciation, and her acting in this part with Parsifal was sincere. Putnam Griswold sang the long role of Gurnemanz adequately and added much to a perfect ensemble, as also did Johannes Bischoff in the role of Amfortas, the wounded king. He made the part appear sympathetic. The part of Klingsor afforded Homer Lind a short but telling opportunity to display his admirable voice and talent. The chorus was, as is not usually the case, composed of good, fresh voices, well trained, and it sang with precision and in tune. In the first act, where boys are supposed to sing, a female chorus was substituted behind the scenes and sang that part, as also the Flower Maiden music, effectively. The men in the chorus also displayed voices of rare quality. Walter Rothwell, the conductor, has mastered the deep meaning of Wagner's score so fully that the orchestra played perfectly and afforded the singers excellent support. Some may take exception to the prelude of the first act as being too slow in tempo, but this seemed to make it more impressive. In the stage setting and scenic effects the production was one worthy this greatest of music dramas.

Apollo Club Concert.

Last Monday evening the Apollo Club, Harrison M. Wild director, gave one of its important concerts of the

season in Orchestra Hall, with the assistance of Maude Fenlon Bollman, Holmes Cowper, William Beard, and the Chicago Orchestra.

Two important works were performed, "Frithjof," by Max Bruch, and "Stabat Mater," by Rossini. These were given by the club in its usual inimitable style, and the soloists, beginning with Miss Bollman, whose soprano voice was a delight to hear; Mr. Cowper, the possessor of a powerful and clear tenor, and Mr. Beard, who, on short notice, took Mr. Bispham's place, acquitted themselves as artists of their respective standing.

Despite the severe weather the concert was very well attended.

Josef Hofmann Recital.

The piano playing of Josef Hofmann is always looked forward to by Chicagoans as an enjoyable treat, and Thursday evening, in Music Hall, Mr. Hofmann gave a recital before an audience which fully appreciated his efforts. Among his more serious numbers, which contained a Bach-Liszt fantasia and fugue, the Chopin sonata in B minor, and the second rhapsodie of Liszt, was also a group of pieces by Russian composers which were of a much lighter character. In this group the best numbers were the movement from the sonata by Medtner and the D flat etude by Scriabine. The two short compositions of Mr. Hofmann displayed invention and taste. This recital is the third he has given here this season, and he played in his usual manner. Technically Hofmann has conquered piano playing as few pianists have.

CHICAGO NOTES.

Hans Schroeder as a Resident in Chicago.

Hans Schroeder has decided to reside in Chicago, commencing next September, having accepted a position on

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the faculty of the Chicago Musical College. He has become a great favorite in this city, and he is regarded as one of the best German lieder singers.

D'Albert and Stock.

On Monday evening, February 27, a concert of peculiar interest to Chicago musicians will take place in Orchestra Hall. On that evening we will have the opportunity of hearing two eminent soloists, Eugen d'Albert and his wife, Hermine d'Albert, and two eminent conductors, Eugen d'Albert and Frederick A. Stock. The program will contain a number of d'Albert's compositions, which he will conduct himself, and Mr. Stock will lead the orchestra for the Weber "Oberon" overture, the E flat Liszt concerto for piano and orchestra and Liszt's symphonic poem, "Les Preludes." Hermine d'Albert will sing a group of songs composed by her distinguished husband, accompanied by the orchestra.

Herr von Schiller.

long known in Chicago as a distinguished pianist, after a long silence in this city will appear on March 7, in conjunction with Emile Sauret, a renowned violinist, in a joint piano and violin recital. They will play the last Beethoven sonata for piano and violin and a sonata by the German composer Gernsheim. Herr von Schiller will play the "Wanderer" fantasia, by Schubert (Liszt edition). M. Sauret will play a concerto by Wieniawski. This will prove an attractive evening.

The Chicago Mendelssohn Club.

A highly interesting concert will be given by this organization Thursday evening, February 23, in Orchestra Hall, and the program, which is long and varied, will surely attract a large audience.

In the issue of last week Mr. Ganz's recital was announced to take place March 3. This was a typographical error, and should have been Sunday afternoon, March 5, when Mr. Ganz will play an interesting program.

Franz von Vecsey, the wonderful boy violinist, who made such a sensation at the Auditorium at his last appearances, has been secured for a farewell recital by F. Wight Neumann at the Studebaker Theatre for Sunday afternoon, March 12.

Glenn D. Gunn.

Detailed mention of Glenn Dillard Gunn's program on last Saturday was omitted from the last issue of THE MUSICAL COURIER because of space limitation. Though it included such ambitious works as the Chopin ballade in G minor and scherzo in B minor, and the Wagner-Brassin "Walkürenritt," the only work that attracted attention, because seldom seen on a pianist's program, was the Liszt transcription of Paganini's "Variations" in A. The very exacting technical demands of this work, as of the entire program, were fully met by Mr. Gunn.

The Spiering String Quartet.

The third concert of the Spiering String Quartet will take place in Music Hall Tuesday evening, February 27, under the auspices of the Chicago Musical College, and, as

usual, will be noteworthy as an event in chamber music concerts in this city. Two new works will be produced for the first time, scherzo and finale, from quartet, op. 6, by Adolph Brune, one of the most profound musicians in the West, a very gifted composer and a member of the faculty of the college, and a quartet, op. 39, for piano and strings, by Louis V. Saar, in which Arthur Speed will preside at the piano.

Carl Reckzeh.

Tuesday, February 16, Mr. Reckzeh gave a long and interesting piano recital in Bloomington, Ind., before the faculty and students of the Indiana State University, and made a decided impression as a pianist of great talent.

D'Arnalle at the Calumet Club, Milwaukee.

"Mr. d'Arnalle's voice is of very sympathetic quality, large and excellently schooled, but of even greater merit are his musicianship, his exquisite taste and the artistic manner of delivery. In the folksongs of old Brittany, the Italian songs and the Schubert group Mr. d'Arnalle had opportunity to display his extensive knowledge and beautiful voice. The 'Erkling' was a masterpiece."—Milwaukee Herald.

At Bloomington Sunday, February 12, Mr. d'Arnalle achieved another great success, and his recital was received with enthusiasm. Another recital was given at Evanston during the week.

Karleton Hackett, although one of the busiest men in Chicago, occasionally finds time to give a lecture on some musical topic. Last week he read a paper before the Chicago Woman's Club on "Music in Italy."

Advanced pupils of J. Clarke Williams and voice pupils of Ragna Linné, both of the American Conservatory faculty, gave an excellent recital Saturday afternoon at Kimball Hall. The piano numbers included the "Carneval Mignon," by Schuetz; the Beethoven rondo in G, the Chopin polonaise, op. 53, and etude, op. 25, No. 10; the "Two Skylarks," Leschetizky, all being performed in a most creditable manner.

Victor Garwood's advanced pupils will give a recital at Kimball Hall Saturday afternoon, February 25, assisted by voice students of Karleton Hackett. Garwood is one of the leading members of the American Conservatory faculty.

Fritz Kreisler, the eminent violin virtuoso, will give his only recital in Chicago next Wednesday afternoon, Washington's Birthday, at Studebaker Music Hall, at 3:30, under the direction of F. Wight Neumann. He will be assisted by W. E. C. Seeboeck. Mr. Kreisler's success with the Chicago Orchestra a few weeks ago is still remembered. So great was the effect that he produced that the audience interrupted him repeatedly, bursting out in spontaneous expressions of applause, a thing almost unheard of among the orchestra patrons. Mr. Kreisler is a violin genius of the highest rank and is classed among the greatest violinists of the times. One does not admire alone his phenomenal technic, but also his fiery temperament.

The seventeenth public rehearsal and concert of the Chicago Orchestra, to be given next Friday afternoon and Saturday evening, February 24 and 25, brings forth another great artist from the ranks of the orchestra, Leopold de Mare, the French horn player. He will make known to Chicagoans for the first time a concerto in E flat, by Mozart, for French horn and orchestra. Other numbers on the program are the "Pastoral" symphony by Beethoven, a symphonic poem by Svendsen and selections by Dvorák and Glazounov.

Allen H. Spencer, the pianist, will give his annual piano recital in Music Hall Thursday evening, February 23. His program is a severe one and includes sonata in D major by Beethoven, the "Ruins of Athens," transcription by Saint-Saëns; several pieces by Johannes Brahms, and the "Waldestrauchen" and E major polonaise of Liszt.

Genevieve Wheat.

Genevieve Wheat, the contralto, has been booked for the following dates:

February 22—Pittsburgh, Hotel Schenley.
March 1—Pittsburgh, Mendelssohn Trio Concert.
March 3—Pittsburgh, Current Topics Club.
March 21—Pittsburgh, Recital, Tuesday Musical Club.
March 23—Bellaire, Ohio.
March 30—New Cumberland, W. Va.
May 2—Recital, Jacksonville, Ill.
May 3—"Messiah," Jacksonville, Ill.
May 16—Oberlin Festival, with Thomas Orchestra.
May 17—Oberlin Festival, with Thomas Orchestra.

Walter Spry.

The appended notices appeared in five of Chicago's newspapers after Walter Spry's appearance in recital:

An enjoyable piano recital was given in Music Hall by Walter Spry, one of the younger pianists of the city, who has been steadily progressing toward artistic maturity and proficiency during the year since he first came before the Chicago public. His recital demonstrated how marked and how satisfactory had been this progress, and convinced that both technically and interpretatively Mr. Spry now is worthy of the consideration and the warm commendation of concertgoers.

He was heard in the Beethoven sonata, op. 31, No. 3; in the intermezzo from Schumann, "Faschingsschwank," and in the same composer's "Bird as Prophet." The other numbers on his program were Schuetz's "A la Capricieuse," the Chopin B flat minor scherzo, Hoffmann's prelude, op. 30, No. 8, and the Liszt "St. Francis Walking on the Waves." The Beethoven sonata was accorded a remarkably lucid, intelligent and nicely balanced interpretation. Technically it was clear, clean and exact, a fine sense for tonal beauty and variety and a good ability in the obtaining of these being evidenced throughout. There were emotional warmth, poetic insight, and yet enjoyable avoidance of "modern" excess in the delivery of the graceful composition. It was really an excellent performance—one which placed Mr. Spry higher in the esteem of his hearers than anything he has heretofore accomplished. The Schumann intermezzo was well played, its buoyant spirit being appreciated and effectively translated to its hearers.—Chicago Tribune.

Fine Arts Music Hall was fairly well filled last night at the piano recital given by Walter Spry, one of the younger pianists of Chicago, who has attracted the attention of his fellow musicians by his earnest, conscientious work. His program last evening fully declared his serious purpose, for it contained such works as the Beethoven sonata, op. 31, No. 3; the Schumann intermezzo from the "Carnival Pranks"; the Chopin B flat minor scherzo, and the "St. Francis Legend" of Liszt, and several smaller works, of which the Schuetz "A la Capricieuse" found especial favor with the less seriously inclined in the audience.

The pianist was at his best in the Schumann, Schuetz and Chopin numbers, in which he displayed a clear and fluent technic and a tone that is full, but not harsh. His interpretations, while they are

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musical, incline toward the brilliant and effective rather than the classic and reposeful. Thus his Beethoven, while clear, accurate and intelligently phrased, lacked those elements of rhythmical poise and control that belong to artistic maturity. But it was none the less sincere, and contained many moments—the minuetto, for example—that were admirable.—Chicago Inter Ocean, February 8.

Walter Spry gave a recital in the Fine Arts Musical Hall last night. His program consisted of a prelude and fugue by Bach; Beethoven's sonata, op. 31, No. 3; the intermezzo from Schumann's "Carnival Pranks in Vienna," and "Bird as Prophet"; "A la Capricieuse," from Schuett's "Papillons d'Amour"; Chopin's B flat minor scherzo; Joseph Hofmann's prelude, op. 30, No. 8; "Intermezzo Scherzando," by Walter Spry, and Liszt's legend "St. Francis Walking on the Waves."

Mr. Spry is serious in his understanding of the value of music. He has evidently done his best to acquire a knowledge of the compositions he performed and their artistic requirements. He gave evidence in his playing of thought and care in the preparation of his program. His sense of rhythm is in general steady and firm, and he is careful to give to the voices of the composition he is engaged with their full value and relation to each other.

Mr. Spry's playing is sincere and his interpretations are interesting. He is not in the least perfunctory, and his style is pleasing and free from incongruity. He is modest and unassuming and his influence is in the right direction.—Chicago Evening Post, February 8.

The piano recital given by Walter Spry in Music Hall was one of the most satisfactory of the season. Mr. Spry is an earnest, thoughtful player, and evidenced much gain since he was last heard here.

Among the compositions presented were the Beethoven sonata, op. 31, No. 3, which was read in a highly intelligent, artistic manner; two Schumann numbers, intermezzo from "Carnival Pranks in Vienna," and "Bird as Prophet," from "Scenes in the Forest"; "A la Capricieuse," from Schuett's "Papillons d'Amour"; Chopin's B flat minor scherzo; a prelude by Josef Hofmann; "Intermezzo Scherzando," a bright and interesting composition by Mr. Spry, and Liszt's legend "St. Francis Walking on the Waves."

Possessing, as he does, a remarkably clear, clean cut technic, Mr. Spry was well able to impart to his audience the spirit of each composition and make the evening one of real enjoyment to all.

Adolph Rosenbecker, violinist, assisted Mr. Spry, giving Saint-Saëns "Rondo Capriccioso" and the Beethoven romance in F in a manner which won him the hearty applause of the audience.—Evening Journal.

A recital given by Walter Spry, the pianist, last evening, with the assistance of Adolph Rosenbecker, violinist, brought a fair sized audience to Music Hall. The program of piano numbers included Beethoven's sonata, op. 31, and compositions by Schumann, Schuett, Chopin and Liszt, and its performance was marked by qualities of finish and musicianly feeling which made it decidedly enjoyable. The sonata was given with good judgment and a clear, crisp execution, while in Schumann's "Bird as Prophet," charmingly played, Mr. Spry showed his ability to obtain sensuously beautiful tonal effects. An otherwise excellent performance of Chopin's B flat minor scherzo lacked the effectiveness it might have had if given with more power of tone and broader emphasis. Altogether the concert afforded a de-

cidedly attractive example of lucid, thoughtful, wholesomely poetic and technically capable piano playing. Mr. Rosenbecker, violinist, of long experience and ascertained standing, gave Beethoven's romance in F and Saint-Saëns "Rondo Capriccioso" and evidently pleased his audience, which called for an encore of the latter number.—Daily News.

Marc Lagen Press Notices.

THE "PERSIAN GARDEN."

Marc Lagen did praiseworthy work in his duet with Miss Westervelt, but his voice was heard at its best in the tenor solo, "Ah, Moon of My Delight That Knows no Wane," which he gave with feeling and musical understanding. Mr. Lagen has never sung better in the city than last evening in the "Persian Garden."—Davenport Times.

This was Mr. Lagen's second engagement with the Tabor Oratorio Society. He possesses a rare tenor voice and sings with great fervor and enthusiasm.—Tabor Beacon.

In Mr. Lagen is to be found a singer of unusual promise. He has that rare gift, a robust tenor with the shout and speak left out, as somebody said. It is difficult to speak of Mr. Lagen's voice without undue enthusiasm. Few tenors are to be heard on the concert or oratorio platform who can compare with him in beauty of voice. His high tones are delivered with a purity and sweetness which are remarkable, and he is one of that limited list of tenor singers who can give out a high C without resort to the falsetto. But aside from that, he is a very intelligent and delightful interpreter, musical to his finger tips.

Rudolph Ganz Press Notices.

A large number of Lincoln people went out to University Place last night to hear a recital by Rudolph Ganz, a pianist hitherto unknown to audiences of this city. Mr. Ganz captivated his hearers in the opening number, Beethoven's thirty-two variations in C minor, a work of some sameness to which he lent infinite variety, and held their close attention and admiration undiminished until the close of a program of fourteen numbers, including two encores. No greater tribute to his genius could be recorded than the fact that the whole audience remained seated after the final number, although the hour was late and many had the long car ride back to the city before them, and having demanded an extra number sat breathlessly through the performance.

Mr. Ganz has been in this country, it is said, only two or three years, and is still new to the concert stage. By his performance he demonstrated his right to be ranked among great artists and gave indications that he might possibly belong among the few greatest of these, although it is impossible on one hearing to judge definitely in such matters. He has astonishing virtuosity and compelled admiration by his virility, climaxes and velocity. The poetic side was less apparent. Even in the exquisite soft passages the audience was dazzled rather than touched by softer emotion. The ease with which he played the most difficult or rapid passages seemed evidence that at no time was the limit of his technical skill reached and that still greater feats might be in reserve. His sense of rhythm is absolute and was maintained in perfection through the most complicated or at the highest rate of tempo and at all times each note was clear out.

The program was interesting and unusual. It contained numbers by Beethoven, Chopin, Schumann and Liszt. After the Chopin

scherso in B minor an etude of Chopin was added and at the close of the group of Liszt numbers a scherzo by d'Albort was played. The regular numbers were as follows:

Thirty-two variations in C minor; "Rondo e Capriccio," op. 139 ("The Rage Over the Lost Groschen.")—Beethoven.

Ballad in G; impromptu in F sharp; scherzo in B minor—Chopin.

Etudes symphoniques—Schumann.

"The Chapel of William Tell," "On Lake Wallenstaedt," "At the Spring," "Storm," "Sonetto di Petrarca" in E, Polonaise in E—Liszt.—Nebraska State Journal, Lincoln, Neb., January 12, 1905.

The Omaha concert promoters have every reason to feel proud of their third venture in the managerial field. Rudolph Ganz, the great Swiss pianist, was the artist chosen. Mr. Ganz is well and most favorably known in Europe, but he is comparatively a newcomer in America, having been persuaded by Dr. Ziegfeld in 1901 to take the place vacated in Chicago by Arthur Friedheim. Music lovers who heard him play when he appeared here with the Sauret Trio several months ago have been looking forward to his return with genuine pleasure. In his recital last night he came fully up to popular expectation. He must in turn have been pleased with his audience, for the attractive new First Baptist Church was all but full, and there was a spirit of warmth and appreciation which must have helped him to do his best.

Mr. Ganz has a marvelous technic and plays with very little effort. His tone color is exquisite and his phrasing clear as crystal. In the Beethoven group—the "Variations" and the "Lost Groschen"—rondo he did wonderful work. Few people play Beethoven well. Mr. Ganz is certainly one of them.

The Chopin group was beautiful and showed well his versatility. The Schumann number was a triumph (Etudes Symphoniques). It is immensely difficult and was most interesting from an educational point of view. One should hear such compositions oftener.

Of the Liszt group, "On Lake Wallenstaedt" and "At the Spring" were charming. The "Sonetto di Petrarca" was played with great beauty of tone and poetic feeling. As a fitting climax came the Polonaise in E, brilliant and dramatic and done magnificently.

Seldom in Omaha do we hear such a recital. The fact that the audience listened for two hours with steadily growing enthusiasm

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speaks volumes for Mr. Ganz's artistic powers.—Omaha Bee, January 13, 1905.

One of the most delightful and satisfying piano recitals was that given by Rudolph Ganz, the eminent Swiss pianist, at the First Baptist Church on Thursday evening, under the auspices of the Omaha Concert Promoters. In his playing Mr. Ganz is constantly presenting surprises. In the three variations of Beethoven he was classical and almost austere; in the Rondo e Capriccio, which was inspired by Beethoven after the loss of a penny, he was mirthful and witty in his interpretations; and so on down the program, he seemed to have made a study of the requirements and the sentiments of each composition and played it accordingly. The ballade was given an interpretation somewhat more severe in style than usually heard, but the impromptu was as exquisite and delicate in its shadings and phrasings as could be desired. It was full of sentiment and beautiful tone work and the march was played in marked contrast to the song part and flowing passages which followed.

It is seldom one hears the velocity attained in the scherzo, and the beautiful melody in the middle part of the composition was rendered with a great deal of feeling. The many contrasts in the Etudes Symphoniques by Schumann were brought to light with a master hand, and so cleverly were they done that one could scarcely believe that he who played so delicately and tenderly could at the next instant produce such tremendous climaxes. It would hardly be fair to say that Mr. Ganz was at his best in the Liszt numbers—but after last night's performance he can truly be styled the "King of Liszt Players," his tempo being marvelous for velocity, delicacy and clearness and were novelties on concert programs in Omaha.

The program ended with a decidedly brilliant rendering of the Polonaise in E by Liszt, and the concert promoters were not sorry that they had heard Mr. Ganz in a piano recital. He has proved himself truly a great artist and he will always be a welcome visitor to this city. The audience was large and enthusiastic, and this concert was thoroughly in keeping with the standard established by the Promoters.—Omaha World Herald, January 13, 1905.

The well known singer Tamagno gave a concert in Vienna very recently, at which he sang arias and songs by Boito, Ponchielli, Puccini and Donizetti.

Three orchestra pieces from the music to Ibsen's "Ein Fest auf Solhaug," written by Hans Pfitzner, were played in Vienna with but little success.

A POPULAR TENOR.

APPENDED are some press extracts from the notices of Joseph O'Mara, who now is appearing with such success abroad:

As Eleazar Joseph O'Mara was again distinctly successful. This part is in very sharp contrast with the dashing characters which the popular tenor impersonated on the two previous evenings, yet the success with which Mr. O'Mara portrayed the Jew, in whom the dreamy mysticism of his race is curiously blended with a sordid and rapacious avarice, a burning hatred of the followers of Christianity and a depth of paternal affection, affords ample evidence of the artist's versatility. Each of these traits was embodied in Mr. O'Mara's presentation, while the beautiful music of the part was sung magnificently. The tender melody, "To Thee, My Daughter," was a particularly meritorious feature of an excellent performance.—Cork Examiner, January 26, 1905.

As Eleazar Joseph O'Mara achieved a great success, the scene with the Cardinal, in which the racial hatred of the Jew is given full vent, being rendered with an access of almost demonic passion. The tender melody, so expressive of the depths of paternal affection, "To Thee, My Daughter," was rendered in true emotional effect, and at the conclusion Mr. O'Mara was the recipient of a great ovation, being called again and again before the curtain.—Cork Examiner, February 3, 1905.

Mr. O'Mara was warmly welcomed in the familiar part of the soldier lover. He was in splendid voice and did not spare himself. His style seems to have gained in breadth and firmness since the last visit, and he sang and acted throughout with earnest and passionate effect. He was admirable in the tavern scene and his address to Michael in the next act was a fine vocal effort.—The Cork Constitution, January 24, 1905.

Mr. O'Mara reappeared in the tenor role and once more obtained undoubted success. His Manrico was the strong feature of the performance. He sang and acted with admirable emphasis and effect. Once more it may be repeated that he is a most improved artist.—The Cork Constitution, January 28, 1905.

The Manrico of last evening's production was Joseph O'Mara, who took the place vacated by the temporary indisposition of John Child, who was billed to appear in the part. When one considers the strain on Mr. O'Mara's powers which his performance of Don José on Monday evening must have involved, and the shortness of the notice at which he appeared last evening, his rendering of the

part of Manrico can only be described as phenomenal. The alternations of military ardor and impassioned tenderness which the role demands were in ample evidence, while that magnificent tenor, who has so often enraptured so many an audience, was heard last evening with effect hitherto unsurpassed. The music of the part was sung throughout with wonderful wealth of tone and artistic expression, Mr. O'Mara being particularly successful in his rendering of that beautiful aria with which the third act closes—"Strike Down That Pyre." The transition from the heart riven distraction of the earlier lines to the filial tenderness of the latter part was carried out with consummate skill, the brilliance of the artist being recognized by a tumult of applause, to which Mr. O'Mara was compelled to respond. He created an equally favorable impression by his singing of that pathetic number, "Ah, I Have Sighed to Rest Me," the wonderful tenderness of this exquisite composition being expressed with absolute completeness.—Cork Examiner, January 25, 1905.

Joseph O'Mara, as Don José, the military Samson, was remarkably successful, his magnificent voice being rarely heard to greater advantage, while his acting in the scenes with Carmen, and especially in the final scene, was full of dramatic power.—Cork Examiner, January 24, 1905.

Harper's Continued Success.

WILLIAM HARPER'S recent appearances have been of the tremendously successful order; the following extract from the Boston Advertiser of January 16, 1905, after his appearance at one of the chamber concerts in Chickering Hall, shows conclusively that he is to be classed with the best artists of the day:

Mr. Harper's voice combines range, purity, power and resonance. In "Where'er You Walk," "Onward, Awake Beloved," "The Sentinel," a fantastic color song by Hollander, and a Hungarian song by Korbay called "Mohac's Field," which ended the program, it was especially pleasing, calling forth, as in the previous song, a wealth of expression, which Mr. Harper brought out accurately.

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